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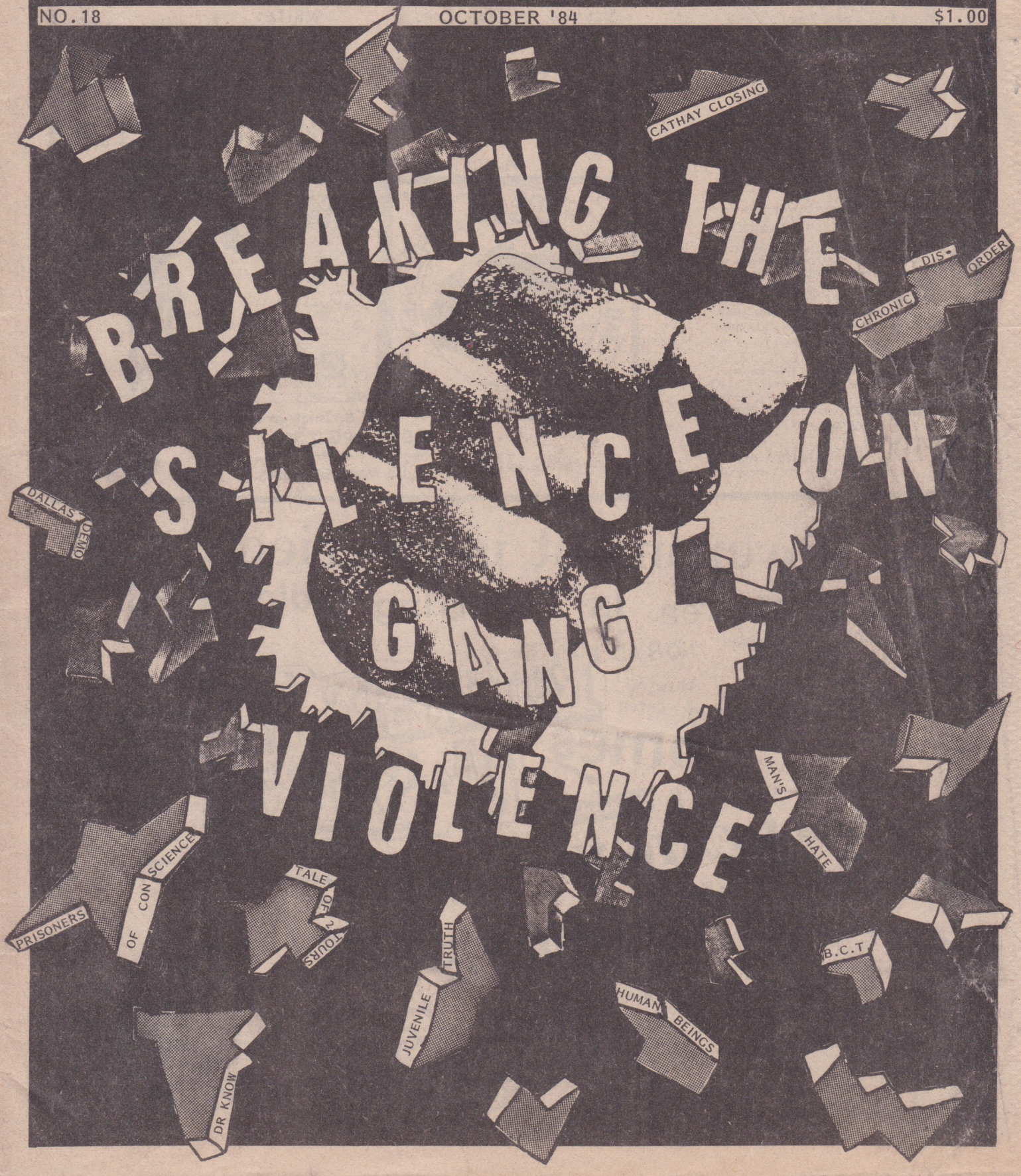

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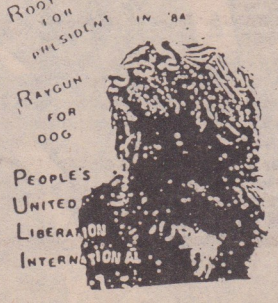

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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review, one for radio). the address is: MRR/ P.O. Box 288/ Berkeley, CA 94701.

NO PARTICULAR ORDER

Jeff Bale

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INDIREKT-NIEUWS....EP (side 1)
INTERTERROR-ADIOS LILI MARLEEN-45
LAST RIGHTS-CHUNKS-45
POISON IDEA-RECORD COLLECTORS-EP
RING OF FIRE-COMMON ENEMY-EP
TERVEET KÄDET-NEW DEMO-TP
T.S.T.-SWEDEN-EP
UNDERTAKERS-DANGER IN MY MIND-45
V/A-NARDCORE-LP

Jello Biafra

SUICIDE-FRANKIE TEARDROP
VIETKONG-LP
CODE OF HONOR-LP/WHIPPING BOY-LP
SLAM-INGEN SLAV-LP
ACTIVE INGREDIENTS-EP
POISON IDEA-EP/S.U.M.-LP
MONKS-BLACK MONK TIME-LP
MINUTEMEN-2 LP/R.I.P.-LP (L.A.)
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F.O.D.-EP/MENTAL DECAY-EP
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PANDEMONIUM-LP/BLUBBERY HELL BELLIES-EP
FUNCTION DISORDER-LP/MIRACLE WORKERS-LP(splt)
RAMONES-TOO TOUGH TO DIE-LP

Pushead

POISON IDEA-RECORD COLLECTORS-LP
FINAL WARNING-EP
MEGADEATH-TP
KAAOS-RISTIINNAULITTO-LP
PANDEMONIUM-LP
ZYKLOME A-LP
SUBHUMANS-RATS-EP
V/A-DAFFODILS TO DAFFODILS-LP
VORKRIEGSPHASE-TP
TERVEET KADET-NEW DEMO-TP
LAST RIGHTS-CHUNKS-EP
AIVOPROTEESI-TP
NUCLEAR-TP
V/A-NARDCORE-LP
METALLICA-FIGHT FIRE WITH FIRE-LP

Ruth Schwartz

ASEXUALS-B.F.D.-EP
BUTTHOLE SURFERS-PCPPEP-EP
CRUCIFUCKS-LP
DEATH PIGGY-LOVE/WAR-EP
DEJA VOODOO-CEMETARY-LP
INCA BABIES-THE JUDGE-45
NEGATIVE TREND-EP
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N.O.T.A.-TOY SOLDIERS-EP
PERDITION-NOTHING FOR YOU-EP
RAUNCH HANDS-STOMP IT-EP
RING OF FIRE-COMMON ENEMY-EP
SUBHUMANS-RATS-EP
V/A-DAFFODILS TO DAFFODILS-LP
V/A-BOUNCING BABIES-LP

Steve Spinali

ASTA KASK-KUNG & FOSTERLAND-EP
BUTTHOLE SURFERS-PCPPEP-EP
CRAMPS-BLIND VISION-EP
CRASH BOX-VIVI-EP
CRUCIFUCKS-LP
KAAOS-RISTIINNAULITTO-LP
MALEFICE-OVERBOARD-EP
NEGATIVE TREND-EP
PARANOIA-MAN IN BIACK-45
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STALIN-all 45's
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V/A-DAFFODILS TO DAFFODILS-LP

Tesco Vee

BUTTHOLE SURFERS-LIVE
TEST DEPT-Box Set-LP
METALLICA-RIDE THE LIGHTNING
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PORTION CONTROL-All
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SWANS-COP-LP
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FRIDA-SHINE-extended mix
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EFFIGIES-FOREVER GROUNDED
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Tim Yohannan

PRISONERS OF CONSCIENCE-TP
KREMLIN KORPS-EP/MALEFICE-EP
V/A-HIGHS IN MID-60'S #11-LP
BUTTHOLE SURFERS-EP/CRUCIFUCKS-LP
POISON IDEA-LP/E 13-EP
SUBHUMANS-RATS-EP/V/A-DAFFODILS-LP
VERMINES-BAD CHILDHOOD-LP
KAAOS-RISTIINNAULITTO-LP
NEUROOT-TP/CHRONIC SUBMISSION-TP
V/A-NARDCORE-LP
V/A-NOISE ATTACK-TP
CRASH BOX-EP
JUVENILE TRUTH-NO ENEMY-TP
DEATH SENTENCE-TP
NEGATIVE TREND-EP

Guest Top 15: Vote Vasko

ANTI-CIMEX-VICTIMS OF A BOMBRAID-EP
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SEPTIC DEATH-LP
W.D.M.-TP
VENOM-DIE HARD-EP/BLOODLUST-45
B.G.K.-WHITE MALE DUMBINANCE-EP
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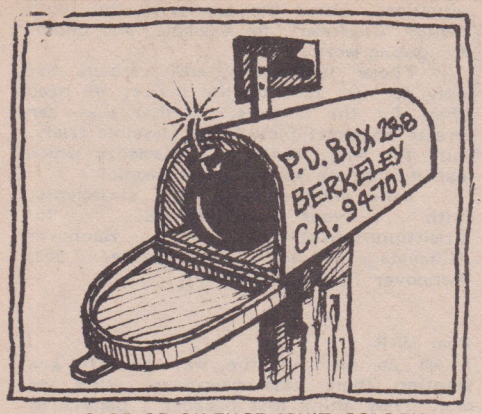


VOICE OF SILENCE ISN'T GOLDEN

Dear MRR,

With the still-asked question, "Does punk suck?", I thought I would add my opinions based upon things I've had to deal with recently.

Punk Rock is a facade--a facade, not for an underground movement consisting of young revolutionary beliefs, but for a business, and a scheme for promoters to make money at the exploitation of our scene.

recently, shows have been priced equivalent to big-time rock concerts ($13.50 at SIOUXSIE, $9.50 etc.). Do people ever stop to realize that if they weren't willing to pay these outrageous prices, the situation wouldn't exist?

The DEAD KENNEDYS have been one of my favorite bands for several years. I may not always agree with Jello, but I admire his strong views regarding corporations, money, and even the scene in general. Hence, the KENNEDYS are one of the most successful bands around.

I pose this question: why would the DKS play a show put on by the same type of people that Jello is against (or seemed to be)? The DEAD KENNEDYS could have just as easily said "no" and done a show of the same magnitude independently. Could it be the fact that more money was at stake? If that is the case, then punk is no better than any other big business.

So go ahead and bitch about the high prices of shows--as you wait in line to buy your ticket. If all you punkers had your punk ideals together, you'd boycott at least one of these monster mega-gigs and make the promoters think twice about taking a whole weeks worth of your lunch money to see a fucking band.

I realize that bands work hard for the allowances they receive for their performances. However, why should you surrender to the wishes of a "certain" promoter prior to the show you are playing (i.e., not playing anywhere else in the area for a month before the gig for fear of lessening the drawing power)? Is it the money or the fear of the loss of exposure? (Both reasons are contributing factors that allow this show monopolizing to continue).

Who am I though, right? I'm just an onlooker. I observe this bullshit. But there is one difference between me and the crowd at large. I'm not afraid to speak up. Maybe someone will listen. Mouse/ L.A.

Dear Readers,

MRR is also concerned about the affect of these "mega-shows" on the underground nature of punk. And, we are concerned about the affects of monopolization of gigs. We welcome any and all responses on these subjects, especially those bands and individuals with firsthand information on what tactics are being employed by various promoters to maintain "control" over the scene. We also welcome concrete plans or tactics on how to respond to this situation. Tim

DOES IT?

Dear MRR,

Can I get my opinion in on a few things that have been floating around the pages of MRR? Number 1: Does punk suck? Well, for the most part, yes. Nothing seems to happen and most of the "punks" just don't seem to care anyway. Just think about how many so-called "anarchist" bands are around today. How many really care, or even know about what they're saying? I'm not saying that all of them are like that, but a lot of them are. Remember back in 1981, when all the "cool" punks wore swastikas and talked about killing hippies? Why? Because that's what they were really like? No, because all the "real punks" were like that. Now has anybody noticed that the "real punks" now say, "Peace and love," and have traded in their swastikas for peace signs? See what I'm getting at? There's no difference at all. If somebody said that this year all the "real punks" are joining the Klan, a lot probably would. Look, words without action don't mean shit. Headbanging to your favorite band won't change the system. Go march down the street with a hundred other protestors and at least 200 cops ready to beat the fuck out of you and see what that gets you! March with your signs by their rules all you fucking like - it won't change anything. Why don't you think? Number 2: "Punks unite!" How many times have we heard that before? When the DEAD KENNEDYS played here recently, I witnessed a few fights, lots of drug taking, and anything else you can think of. One "real punk" told me, "Oh, man, I don't know anything about anarchy; I just like the circled "a"'s because it's punk." Another girl, obviously an expert on anarchy, said, "If you're really an anarchist, why don't you cut your hair? You look like a hippie; it must be hard for you to make friends around here." Well, fuck you! To put it in the words of CONFLICT, "Shut your mouth, because you don't understand the way things are..."

And finally, I'd like to say that Jeff Bale's criticism of CRASS and other bands like FLUX, ANNIE ANXIETY, POISON GIRLS, etc. is unjustified and hypocritical. Jeff told Steve of Entertainment Revue in MRR #14 that, "I really don't see the point of producing inaccessible doodling if one's primary purpose is to communicate ideas." These bands should be able to do whatever the fuck they want to do, and talking about "inaccessible ideas"! Is it FLUX's fault that they would rather be creative and do something better than play two chord thrash? Or what's wrong with ANNIE ANXIETY wanting to make a great record where you don't have to look at the lyric sheet to understand the words? It's a lot better than two chord, 100 mph unintelligible tharsh. Both of the above records are my favorites of this year. At least with these bands you can actually hear their ideas. But I guess creativity and uniqueness are crimes in the current "open-mindedness" punk scene of today. All hate mail goes to: Atreides/ 3012 Brian Allin/ El Paso, TX 79936

TOUR DE FARCE?

Dear MRR,

I would like to comment on Ken Lester's article (MRR #16) on D.O.A.'s tour of Europe. This article really pissed me off.

Ken wrote that touring in Europe is a money-losing proposition for a band with no major records on the charts, no major record label, and no frontline notoreity. I think this is absolutely bullshit. First of all, working with promoters and commercial agencies is a really stupid thing to do. There are enough people around who are willing to set up shows for independent bands on a non-commercial basis. And, it's no problem to borrow equipment, especially if you are willing to play with local bands.

Most people here in Europe are really interested in American hardcore bands...as long as they've got something to say.

D.O.A. played in a stupid, expensive club. In my opinion, D.O.A. did not care too much about high ticket prices Bands like M.D.C., CRUCIFIX, and TOXIC REASONS played here, and their door prices were less than half of D.O.A.'s. And they too were 9000 miles away from home. The big difference is that those bands set up their tours all by themselves, with the help of local European bands. So there were no big promoters or agencies involved. I think that approach and attitude is much better.

For those bands, people's homes were never "too small". They stayed in people's homes, cooked their own food, and lived like we do. D.O.A., on the other hand, stayed in hotels and behaved like real American tourists.

Another thing I'd like to say is that some of the D.O.A. members are really sexist, which showed in the way they behaved, remarks they made, and in their lyrics. "Let's Fuck" and "Tits On The Beach" sounded pretty stupid to me. It was funny, but at their last show in Amsterdam, they changed it to "Ohh baby, do you wanna talk" because too many people had complained about the lyrics.

It is maybe easier to get shows here if a band has a record out. But it's nonsense to say that you need a major record on the charts, or a major label. YOUTH BRIGADE is in Europe right now. CAUSE FOR ALARM is coming in March. And I hope that as many bands as want to come to Europe. Bands that are just in it for the money are welcome to stay home.

If you want to do some shows in Holland, don't write to Europop. They're just a stupid commercial agency. Just get in touch with us.

Joanna/ Vogelspin Records/ P.B. 70397/ 1007 KJ Amsterdam/ Holland

PUKES

"VOMITING THROUGH THE 80s"

Dear MRR,

I'm writing in response to a letter you ran in MRR #17, from a guy named Jim Trimble who was going to the gas chamber. I received a letter from Jim on August 5, asking if he could have a free copy of the PUKES' Fast Food tape because they don't let prisoners have money. So I recorded him both PUKES' tapes and some of my records, including M.D.C., M.I.A., C.F.A., etc. I also enclosed a bunch of flyers and stickers.

I got the package back about a week later. It had been opened and re-closed. On the envelope there was a stamp that said, "Rejected: unsuitable".

Jim, I sent it. Someone does care. It's not my fault you didn't get it. And I hope you can get out of your predicament. Good luck.

Weegie/PUKES/ 300 Eliseo Dr/ Greenbrae CA 94904

DOWN IN DENVER

Dear MRR:

This letter refers to the scene in Denver, although some have never heard of it and most wouldn't think of comparing it to other scenes across the country (for which there is a good reason), it acutally does exist. The harsh reality, however, seems to be that almost everyone in the crew thinks that they are too fucking 'punk' to be bothered by anybody! What the hell ever happened to unity and being open-minded?, which I consider key institutions in the subject matter of "being punk".

Take shows for instance. . .everyone that goes (exempt the fortunate few) is very generously critisized for such idiosyncrasies as dressing 'punk', acting 'punk', etc.; but whatever happend to being punk?

I also hear alot of critisism concerning "trendies" and "poseurs" that go to the shows and quite frankly I get really tired of hearing about it all of the time. . .shit, think of it this way, at the very least they are putting money into the scene and just that little bit of money is very beneficial. If you really look at it aren't we all "poseurs" to some degree?! The fact is that some hide it better than others. Does anybody really think about that? Fuck no- obviously not because most of the Denver crew still persists in picking out the people that look like they do not belong.

Where the fuck is the rationale behind sitting outside, (and incidentally not paying for the show) picking out all of the "poseurs", getting bombed off their asses and ignorantly flaunting how "punk" they really are?

My impression is that the crew in Denver doesn't give a flying fuck about anything but meaningless gossip and back-stabbing a couple of good friends.

Of course it isn't mandatory that all people be accepted but it sure would make things a hell of alot more pleasant if a good proportion were at least given half a chance.

I don't claim to have written the book on "BEING PUNK", but it seems to me that the crew in Denver has an entirely different understanding of it than I do, I suppose no scene (or crew for that matter) is ideal although I get the impression that alot of other scenes are clearly outranking the half-ass scene in Denver, someone please explain this highly elusive and system to me!

P.S. I would really appreciate some feedback or response on this, if you have any please write me.

Sincerely, Kimberley Fox/ 2074 Foothills Drive, So./ Golden, CO 80401

DON'T STRIKE A POSE

MRR:
The subject of poseurs has been bugging me for quite some time, but since I am the only punk in a 100-mile radius, all I can do is write to you about it. I myself was a poseur at one time in San Diego. I loved the punk style of clothes and the rebellious attitude but I didn't know what punk was really about so I faked it and tried to be 'accepted'. Anyway, I noticed something. The only people who gave me a hard time about it were other poseurs. I'm happy to say that I am no longer a poseur and am doing my best to enlighten as many ignorant Texans as possible. My point is, if I had been labeled "poseur" and shunned from the scene I never would have had the incentive to learn about punk ideas and beliefs, etc. So instead of putting down poseurs, give them encouragement, advice and constructive criticism. Teach them what punk is about. If any scene is to grow we've got to stuck together. Kris

GIG-FINDER

Dear MRR:
I'm writing yous from Edmonton, Alta, Canada. The land of S.N.F.U. I'm their manager and I'm not sure if I'm comfortable with that label. If any bands want a number for setting up gigs in mid-west Canada, call me, Gubby, at 1-(403) 429-2217. There has been this guy trying to promote gigs for the U.S. bands from Winnipeg who is out for the easy percentage off the top. Eliminate the middle men and go directly to the scene. I'm not against people making a few bucks off the gig, but I am against the promoter who could care less about the bands, kids, and ideas generated. The ones only in it for the bux make me sick. If you can give my number out and tell the bands to get in touch with me, I will in turn give them the numbers of other scenes. I can even help the bands get gigs in other cities as long as I'm reimbursed for my phone calls. It's no trouble. I belong to a non- profit society, so any money made is generated back into our society, which is channelled back into gigs (hopefully for a venue of our own). That's it for now. Gubby/ 10223 165th Ave/ Edmonton, Alta. T5X-2B8/ CANADA

Dear MRR:
This is the Greensboro, NC scene report. There isn't much to report because this place is dead. We haven't had a show in 2½ months. The last band to play here was the SCREAM and the lead singer happened to say something I agree with. He said, "This is Reagan's model city," and it is true. The streets roll up at 4 p.m. and everyone acts like there's a curfew or something. This is a word of warning, don't let your town get like this, get out and express your feelings tward government, Reagan, anarchy, laws and rules or anything else that you believe in or disapprove of, and remember don't take any shit from anyone who doesn't like what you believe in.
David L. Black.
P.S. Somebody write me, I'm bored as hell. 4025 H Hewitt St./ Greensboro, NC 27407

ANGRY, YOUNG, PROUD, ETC.

Dear MRR:
This is just a quick note to let all of my fans know that I'm back at my old New York address. A.Y.P.S. has folded and I don't have any more copies of 1, 2, or 3, so if you missed out, it was your own fault for waiting so long. But you can still send me hate mail and letter bombs. Love, Dan Anger/ #334 5 University Pl./ NY, NY 10003

YES, WE HAVE NO MASTER TAPE!

Dear Everyone:
I'm not writing this letter to bitch about politics or express an opinion. I need your help. About a year or two ago NEGATIVE ELEMENT recorded their "Yes, We Have No Bananas!" EP on Version Sound through Bob Moore. He never sent us our master tape back. Anyone with information on the whereabouts of the nomadic Bob Moore, please write me! And Bob, if you're reading this, send us our fuckin' master back already!!! If not, we'll hunt you down and take you to People's Court and let Wapner decide! Anyway, any help would be greatly appreciated. Thanx, Chopper Stepe, bassist of NEGATIVE ELEMENT/ 104 Greenbriar Ct./ E. Peoria, IL 61611
P.S. We're totally serious, Bobby-boy!

CHAOS DAY CONFUSION

Dear MRR:
The committee for legal advising in Hannover is looking for witnesses, hurt people, and arrested people in coherence of the Chaos Days in Hannover from 3rd - 8th August, 1984. We need handwritten statements about everything that is important in coherence with the arrest; for example, examinations, fingerprints (taken by the police), photos, reason for the arrests, ill treatment.

We also need people who were hurt or broken up by police, skins, or nazis. For that, we need exact statements about place, time, and if you were in hospital. Everybody who saw arrests or beatings must write us about these events with exact statements about the people who took part.

We also need general reports of the situations, about the events on the youth center "Glocksee", for example, and photos for public work.

These testimonies and records are only for us, not for the police. We need them for the lawyers, so that they can create an exact picture for possible trials. But for this, don't do statements which can incriminate you or other people.

Send your evidence and statements, with your address, to: Ermittlungsausschuss Hannover (Chaostage)/ UJZ Kornstrasse/ 3000 Hannover 1/ West Germany

Dear MRR:
I am so sick of the way parents are treating their kids nowadays. Mine for one. They think just because I believe in punk (which is doing something about what you believe in), that I'm committing some sort of a crime. For the past eight months they didn't do anything about it, thinking it was just a "stage" I was going through. I argued about it and I guess they finally started listening. They think I don't have any feelings after they found out what kind of music I listen to (first it was just the SEX PISTOLS, now it's mostly hardcore). They put me down for EVERYTHING I do and buy. They think I'm on drugs (which isn't true) because "all punkers take them", which is not true either. I once tried to explain to my mom what SUICIDAL TENDENCIES means, but she insists on bitching me out for "this kind of shit I listen to." I've told them to send me away to a school, anything, but they won't. I don't know how much of this I can put up with, but the sad truth is there's nothing I can do about it, there's no place to go to. I guess I'll just have to get it through their THICK SKULLS that punks, too, are concerned about what this world is coming to. If anyone wants to be penpals or just talk, write Lysa Barr/ 5875 S. Bannock/ Littleton, CO 80120

Dear MRR:
My name is Jon Barrett and I was put in the adolescent unit at St. Mary's hospital in Rocheser, MN. They say I'm emotionally disturbed because of my beliefs and dress. I told them to go fuck their mothers. I'm not changing for any except myself. Believe me, I'm no fucking poseur. But I'll tell you I'm not faking into society's traps.

They thought I was fucking wasted when I told them I wanted to live totally self-sufficient with no contact with this very sick society. I still can't believe the fucking ignorant people in this world. Yesterday I got a pass to go to the state fair; some guy said "If my kid comes home like that I'll kill him." It's people like that can just make you fight harder to change society. I will leave you with some good advice, and remember these few words: "fuck society".
Jon Barnett/ 4720 55th Ave SW/ Rochester, MN 55902

CASSETTECHAT

Dear MRR:
This is in reference to "Cassette Capitalism (oooh, a bad word!)". Eric's idea in MRR#14 was great and I think it can be done. In fact I'm willing to do it. I recently obtained a tape duplicating stereo and would very much like to start tape distribution. All bands need to do is send me demo tapes (and a copy of any lyrics or flyers that go with the tape). And I will do the duplication and distribution. The "cost" will just be a blank tape and postage (2 20¢ stamps in the U.S.) so bands will get exposure and people will get inexpensive music. There will be no profit. Also, those who are too lazy to send a tape and postage deserve to pay more

money for music. Send demos and inquiries to Craig Usher/ 4010 Las Ninas Ct/ Sacramento, CA 95821.

If anybody wants to trade tapes write please! Look out for NO FUTURE and SHOCK VALUE if they ever manage to make it past the garage. I'm also compiling all kinds of music for an alternative variety comp (a loud harsh noise). A fanzine called Blat will be eminating from my typewriter if we can ever find a printer.

Here's another thing I thought I'd add about vegetarians. First off to Ruchi--how do you know our teeth were designed to eat meat? Maybe they were designed to chew bubblicious. Anyway, rumor has it that our intestines are too long to efficiently digest flesh. Also, humans do not need to eat meat, (I'm living proof); they do need to eat plants to survive. Besides the obvious torture of factory farming, why kill organisms you don't need to? Even if factory farming was ended we would still be needlessly murdering animals.

Oh yes, finally, the beautiful sounds of CRAIG USHER'S HARMONIOUS SHOCK VALUE DANCE BAND are now available. 60 minutes of insane industrial thrash. Just send a 60- minute tape and return postage to me. You'll just love it.

Dear MRR,

There's been a lot of discussion lately about cassettes as an alternative to records. This is a tempting alternative for bands who don't have a lot of money, or access to recording facilities. I'd like to put in my two cents, as I have experience putting out a cassette of my band, as well as being a DJ and record retailer. Since the whole point is getting your music into people's ears, it is important to be aware of the limitations and advantages of cassettes.

For DJ's, cassettes are a pain in the ass. Even when a radio station has a usuable cassette deck, it is difficult to cue up cassettes while you're doing a show with 2-minute songs. This results in less airplay for your songs. Some radio stations will copy the best tapes to "carts" (cartridge tapes which automatically re-cue), but this is expensive and time-consuming.

From the viewpoint of most record stores and distributors, cassettes are low-volume items, and are not as desirable as records. This may make it more difficult for you to distribute a tape than a record.

Many customers seem to have a block against buying cassettes. I don't know why. This means that you can expect lower sales of a cassette than a record, all things being equal.

The sound quality of a cassette will be lower than that of a record.

Even with all of these drawbacks, my band chose to put out a cassette. We made 100 copies, duplicating them ourselves. We made reel-to-reel copies for radio stations. It was a lot of fun designing xerox artwork, which we put in baggies along with the tapes. We sold the tapes in a few weeks through local record stores at a break-even price. In the end, we didn't make the big splash that a 45 would have, but it was worth it anyway.

One last tip: don't buy regular tapes from the store. Get bulk cassettes, available in lengths from 5 minutes and up: Full Compass Systems/ 6729 Seybold Rd/ Madison WI 53719. Their cassettes are good quality and really cheap. Good luck!
Jon Von/ Disorder Records/ San Francisco.

Dear MRR,

Humbug Productions is looking for punk groups from all over the world for a compilation to be released in early '85. Neither Humbug Tapes or the bands will see any real profit though. Groups can send demos, info, pics, lyrics, etc. to P.O. Box 5720/ Palmafossen/ Norway. Thanks.

THE BIG PICTURE

Dear MRR:

Despite the fact that I agree with several of the points Gerry Hannah made in his commentary ("PEACE! THEY CRIED"), I have to add that I believe he misses the point entirely in the Big Picture, especially concerning nuclear war. There are 40,000 - 50,000 nuclear warheads right now in the combined arsenals of the U.S.A. and the USSR, with a total destructive power of one million times the Hiroshima bomb (that's no typo, folks: 1,000,000 times the bomb that killed 100,000 people on Aug. 6, 1945) I don't want to start blabbing about the horrible effects of nuclear war -- I think we're all ready to puke from reading about it! My point is that our ability to wage war -- at least total war -- has far outraced our conscience for fighting it...or at least what SHOULD BE our conscience for fighting it. Almost all the philosophers who have ever lived have agreed that total pacifism is dangerous. But this unprecedented destructive power creates an ironic situation for any country (i.e., the USSR/ communism). Because each side hates and fears the other so much, politics at home becomes almost beside the point. Let's face it: in spite of any injustice the Soviet regime has brought to its people, when it tells them they face a war with the United States, it's speaking the truth! In short, each side has become almost an EXCUSE for the other side to be oppressive. In this respect, each side NEEDS the other very much - because I believe if one side prevails and controls the world (or whatever's left of it), that simply will be a prelude to the final revolution that will lead the world either to total anarchy or total dictatorship.

Don't get me wrong. I'm not an anarchist or a communist. I am, however, a pessimist. Think of it: because of politics and foolish pride, each side refuses to back down, believing that to do so would be to admit defeat. For one side to admit it was wrong on any point - however small - would be for that side to admit it's totally wrong. The U.S.A. and USSR continue to build more and more weapons, and more advanced "first-strike" weapons, and politicians on each side tell their people: "Really, citizens, we don't WANT to do this, but we have to PROTECT ourselves from our enemies." And I'm not just talking about Reagan; congressmen and senators have done their share to contribute to the Cold War. Day after day, these esteemed legislative assholes talk passionately about the need for peace, then rush off to a press conference and call the Soviet leaders a pack of scumbags. So call me a peace freak if you like, Mr. Hannah, and I won't hold it against you - despite my opinion of the Vancouver Five's radical bullshit. The fight for justice must go on, but it gets a little trickier in a world of nuclear weapons. Pleasant dreams. V. Verdi/ 235 Ninth St./ Miami Beach, FL 33139

MRR: I thought I might take this oportunity to comment on the Vancouver five. It seems to me that such acts of destructive terrorism are certainly heroic, but just as certainly counter-productive. While those involved can boast of political activism and committment to a cause, where are they sitting now? They're locked up. Behind bars, writing about how important their act was. It would appear that five (or whatever) committed punks have been rendered inactive. They can't do shit for the movement now. Sure they're a shining beacon of hope and tenacity, but they are a discouraging factor to us free punks. Who the hell wants to sit in a prison, gloating in vain heroism (or heroinism)? As soon as people become expendable for the cause, we're in for a shit load of trouble, 6-million-Jews- style. If these folks feel that the end justifies the means, then they are a victim of their own practice. The Canadian government wants to maintain the rights of all Canadians to live a reasonably safe life, and I am sure that they will try to reach that end through a variety of means, including imprisoning "active punks". The idea was certainly thoughtful, heroic, and worthy of notation, but the act infringed on others' rights to free and reasonably safe existence. They are victims of the means to the end of freedom for every other citizen in Vancouver and wherever. It was a noble and just cause, but had no impact on arms production anyway. An answer to the need for action? Unity in numbers! More people unified in a cause, through undestructive and effective means. I won't pretend to have any answers, or even any significance, as an opinion. I'm as full of shit as the next guy, but I know it. That's what makes the movement!
No more Shit, Hans Happy

Dear MRR:

Just a note to tell all that it's super-important to vote this year. I find lots of people love to complain about the government, how Reagan sux and all that but the same people aren't even registered to vote! How can we complain when our most direct form of changing government isn't even used by many! If everyone who reads MRR was to vote, maybe we could make a difference. I'm not saying this is the only way and lots of people think voting is total bullshit and can't make any difference, but they're wrong! So please everyone make the effort to register to vote, let your opinions count! If you don't know how to register, call your local League of Women Voters. They can give you all the info you need. Also, anyone interested in distributing mail-in voter registration forms to friends and other people please write me and I'll try to hook you up. David Hadley c/o Long/ 7E 86 St. 14-D/ NY Ny 10028

Dear MRR:

I just wanted to write to say that I find it a little bit discouraging when people leave their addresses at the end of a letter, article, or such and then don't reply when someone writes. If you put your address at the end of your contribution, expect someone like me, who writes everyone, to write you. Isn't communication the key? True, I realize that many of you are busy people. We all are. But so busy that you can't reply to someone in four months time? Come on, be serious. It sounds just a tad like laziness setting in, and we all know what that leads to, don't we?

So, if anyone wants a reply for their 20¢ stamp, write me.
Bruce Irvine/ 1000 55th St./ Kenosha,WI 53140

COLLEGE PUNKS UNITE!

Dear MRR:

I've got some info college punks might like to know. You can put on a gig in your dorm. I did. Some friends of mine from Orono- ZERO MENTALITY, GENERIC MUSICIANS, and FORGOTTEN SONS OF OZZIE AND HARRIETT wanted to play and didn't have a place, so my roommate and I got together and asked the R.D. of our dorm at the University of Maine at Orono

if we could have a party in the basement of the dorm. We told her we'd have about 20 - 30 people there and some friends in a band who'd like to play for us too. Of course, she asked what kind of music they played because I has purple hair at the time, and I told her, "It's just like old rock and roll, just a little faster." She said yes. Since there was going to be a complex dance that same evening and no one would probably be using the room anyway. There were two exceptions. I had to fill out a form saying I would be responsible for damages, and that I'd have to follow the rules. The rules were if we planned to drink, card and mark the minors differently than the "of age" people, have everyone out at 1:00 am, clean the place the next day, and that was it! Oh yeah, she also added, "Have a good time."
Well, we did, and for free, too! It worked out so well, I'm sure she'd let me do it again if I were still there. So college punks, if you have no place available to get a show together, find a friend who lives in a dorm if you don't. Good luck!
Linda S. Boucher

Dear MRR:
To start off, I'd like to thank the whole staff of your mag for the hard work you put into it. I wish MRR had been around in 1981 when I got totally turned off and walked away from punk. I happened to be in a record store a few months ago, and saw the "Does Punk Suck?" issue on the shelf. I gave a whole- hearted affirmative and bought it. And every issue since then; once again I can enjoy punk. In the meantime, I've gotten a new perspective on the relative importance of things, so this time around I'll talk with the people, enjoy the music, and ignore the "scene". Now, down to brass tacks. With the receding hairline I see in his photo, I'm surprised at Mykel Board's inability to understand why punks at the 1984 Democratic convention seemed to be repeating the actions of the hippies in Chicago, 1968. On a vastly reduced scale, I hasten to point out. It doesn't take a genius to see that all good "punks" are trained in hippie-hating, or that the Educational Establishment does a remarkably good job in training us not to understand history. It follows naturally from these two facts that the new counterculture was and is in no position to learn from the last one, leading naturally to the reinvention of the wheel. And I'm sure that Mykel has engaged in just the sort of anti-hippie rants that help to create this mental block. It should be clear to a man of his intelligence that any course of action which weakens the counterculture only strengthens our beloved Corporate State. He should also drop the phony misogynist pose; all iconoclasm wears thin and eventually becomes utterly boring (yawn).
At the recent RAW POWER/RIISTETYT show in Easthampton, Mass., there was some punk lout who had developed a unique way of slam- dancing, involving throwing his elbows and boots around in a way that could at the same time inflict real pain on those he hit and ward off anyone trying to slam him. He seemed to take great relish in doing this to women and unsuspecting bystanders, including yours truly and a couple of jocks. However, after the jocks and I moved together into a single nucleus, this "macho man" kept his misbehavior on the dance floor. In what may be a first for MRR, I say, "Hurrah for those jocks!" Just wondering: do any MRR readers secretly put "London Calling" on the stereo when no one else is around? Speaking of things that are "out"; I was in a "hip" coffee shop recently and was telling a non-punk friend of mine about "Rock Against Reagan," MDC, and the DKs. A waitress overheard the conversation, and asked me if I didn't think the DKs were "out". Well, as far as I'm concerned, as long as somewhere on vinyl there is a recording that says, "Shove it up your ass, Terry Dolan, shove it up your ass, Jesse Helms," the DKs are "in" with me. As has been pointed out a trillion times in the past, punk comes dangerously close to hula-hoop levels of trendiness.
And that's fine, so long as we respect the real artistic, creative, and trail-blazing achievements of our subgenre of rock and culture. Rock music of lasting, enduring value that can weather trends and hype did not end with the BEATLES. We punks have roots, too. Wouldn't a six month moratorium on all sexual activity be a good idea? Perhaps then young men and women, gay and straight, could develop deeper feelings of respect and value for each other, both physically and emotionally. Now, that's a radical idea! We could call it supply- side sexonomics. Does anyone else feel the unspoken rules guiding relationships between the pill, feminism, pornography, and fashionable neo-puritanism of the New Matrimony, have changed once too often? I could handle everything up through pornography and feminism, but the partial return of traditional masculine and feminine sex roles makes it too confusing. Do these new feminine women go back to "enduring sex because that's what he wants?" I want to know.
I could go on for pages, but I'll cut off here. I'm a fanatical letter-writer, and would love to hear from anybody, but as a 29-year old refugee from the Me/Disco generation, I'm especially interested in hearing from older punks, and you "spring chicken" high schoolers, too. As Jesse Jackson said, "Our time has come!"
Solidarity forever, Larry Howes/ Apt E-1 University Pk/ Holyoke, MA 01040

PRIVATE PEACE

MRR:
Okay, you wanna know what bugs me? Women's peace camps. Somehow these people have gotten the idea that "peace" means throwing all the men out of your organization and turning demonstrations into freak shows. What good, I ask, does it do to alienate 1/2 of the concerned people in the world and to insure that no organized rally is taken seriously? Hm. Think of all the outrage that an all-male peace camp would cause. . .or an all-white peace camp. . .
Alright, alot of you are gonna say, "But women have been oppressed for centuries. . . .it's different!" Yeah. . .well sexism is sexism whether you like it or not.
Write me at: B. McNett/ 9 Park Circle/ Short Hills, NJ 07078

H.R. ON ICE

Greetings, MRR:
One of my names is H.R. (yep, the black man from D.C.). H.R. means Hunting Rod. I've also been called Paul D. Hudson, Joseph I, Ras Hailu Gabriel Joseph, Yoe, Yusef, hypocrite, liar, thief, etc. Since the rise and fall of the BAD BRAINS over a year ago, I have been steadfast in my mission to launch ZION TRAIN (Rastaman reggae group). We have a sincere message which will be heard in due season. Our lead vocalist is a true Iyabingi Dreadlocks (fiercest warrior priest in Africa). He calls himself Ras Judah Selassie. I man attempt to play rhythm guitar and sing in a couple of songs, mostly sideground vocals. I n I have had three gigs and don't feel ready for any touring. I have also started another group named H.R. I asked Gary (Dr. Know) to join us, but he can't not quite yet. He is very busy and when he can I know he will come forward. Earl Hudson (my brother from the same womb) is with I still and I thank my creator Jah, Jah; without him (my brother) I know I could not get half the power generated, no real feeling (overstand?). H.R. is a band dedicated to growth and we are not labeling our style. Some of it is fast, slow, inbetween. We started a tour a few weeks ago, and was in Philly, N.Y., Conn., D.C., N.C., GA. We couldn't go on and had to postpone the future dates. Some promoters were openminded with our big problem of transportation, and there was one who was not. He acted as if I did not want to be in his city for some selfish reason. Anyway, the tour is cancelled and when we are able to get a firm transpo we will continue. If there is anyone who can help us in any way, please write to us c/o H.R./ 1717 17th St.#404N.W./ Washington, D.C. 20009.
Shortly after this I was placed in prison for possession of marijuana. And I am writing you from there now. The oppressors blessed I with a light sentence of 45 days in bondage. I will be released on Sept. 14th, but all is not over yet. I still have two more trials to go to in Sept. for other cases. However the outcome they can only lock up my body, but my mind is free. And I'm happy to say since I've been here I can see the strength of unity even in this desolate place. Before my incarceration I was able to complete my 7th release on wax. I n I creator willing, will be on the airwaves in 2 or 3 months; so if I man is still in bondage: it'll be all right because we're gonna get you, Let's have a revolution!
Special thanks to all the youths who have been positive still. I n I humbly appreciate your patience, determination, faith, hope, charity, protection, guidance, and most of all your understanding in I cause. One love I bredrens and sistrens, united we live, divided we die. U.P.O.N. United People Organizing Naturally. Your faithful servant, H.R.

LESSON #1

Dear MRR,
I am directing this letter to those involved in the HC scene who are losing faith in the movement. There is no reason why you should give up because you have seen no immediate results.
There are people out in the world who hear the messages being sent out. Why do you think society at large rejects you, and why record companies won't sign your bands? Because what a lot of the bands say is so damned true.
Nobody wants to hear the truth especially if it makes demands on their income, not to mention their conscience and morality. If you keep harping on one's real morality (not Moral Majority shit), then maybe one person's perception of the world will change and that is a victory.
An example of persistence in the face of adversity the HC scene should observe is reggae music. The rastas may have lost Marley, but soon enough there was Mutabaruka, who is just as incredibly profound as Marley ever was. Listen to his album Check It, or his song "Jhonnie Druggie" once and you will know what I mean.
I haven't heard anyone from STEELE PULSE or BLACK UHURU complain about lack of inspiration. They just keep plugging away and will continue to until they see fit to move aside to a new generation of rockers.
What I'm saying is that there is no reason to give up on what has taken 8 or so years to create. Be patient and you will see new groups emerge which will punp new life into the corpse (please come back Milo). Maybe something good will happen in 1985 (out of 84's shadow) and you will be glad and proud you were there.
Pete G.G./ Santa Ana, CA

Dear MRR:

I am going to jump right in the middle of this metal vs. punk controversy and hope that I can wade out. Maybe along the way a few of you can see that the point I am trying to make.

I also like heavy metal. Ok? Ok?

Now, before you write me off as a blithering idiot let me say a few things in my defense.

I also know that all heavy metal sucks and swallows, too.

Now you are asking yourself what is this kook raving about? I just want all of those closet metalhead punks to be able to confess their interest without having their heads torn off by everyone.

Everybody knows the problems with metal. The songs are too long, too slow, with over- indulgent leads, vocals that make you wonder how/why/where is that sound coming from, and lyrics that border on the absurd. As if that isn't enough, the sexist, violent, and drug/alcohol abuse attitudes of the arrogant, wimpy, pretty boy members is the final nail in the coffin.

What, then, are the redeeming qualities that metal has, you ask? For me & many of my friends, it starts w/ energy. Just put on MOTORHEAD's "Ace of Spades" from "No Sleep 'til Hammersmith" then tell me if it doesn't make the hair on the back of your neck stand up.

Another quality I admire is musical talent. I know that punk is great because it is accessible to young, untrained musicians. How? Because I am one. I play guitar and I try to get better. You see, I get just as amazed by METALLICA's "Motorbreath" as I do by "Suicidal Failure" by SUICIDAL TENDENCIES.

A lot of metal bands deserve to be completely ignored. The list of lame-os is alot longer that the list of listenable ones. The same is true of punk bands, although many have attitudes and lyrics which make them more worthwhile than any metal band.

The key seems to be in categorizations. Metal and Punk are so close together in chord progressions and style that some of it is impossible to tell apart. So I listen to MOTORHEAD, VENOM, EXCITER, METALLICA, RAVEN, and a little bit of JUDAS PRIEST and MOTLEY CRUE, big deal. I just take what I like and leave the rest and so do alot of other punks.

So what if AGGRESSION, SUICIDAL TENDENCIES, DR. KNOW, CODE OF HONOR, BAD BRAINS, ENGLISH DOGS, GBH, DISCHARGE, or any other punk band uses some metal ideas. I think to exclude any possibility is limiting the music and is closeminded.

Hopefull Hopefully can see that punks are smart enough to listen to more than one kind of music and take from each what is usable and worthwhile.

I'm sure that there are bands out there spanning the gap between the two rock cousins, punk and metal. In fact, I read about THE OBSESSED in your report from NY, I think. They are political and go to all the punk gigs, it said. There are too many punk bands with metal influences to name. Thanks for listening. I want you to respond about metal punk, wrtie me: Sean Sloan (aka Crunch Gore of CIVIL DISOBEDIENCE)/6409 Bristol Way/ Las Vegas,NV 89107

P.S.- Remember, hard, fast, heavy and hot, no matter what the label may be. I wanted to add intelligent and aware, but all the syllables detracted from the impact.

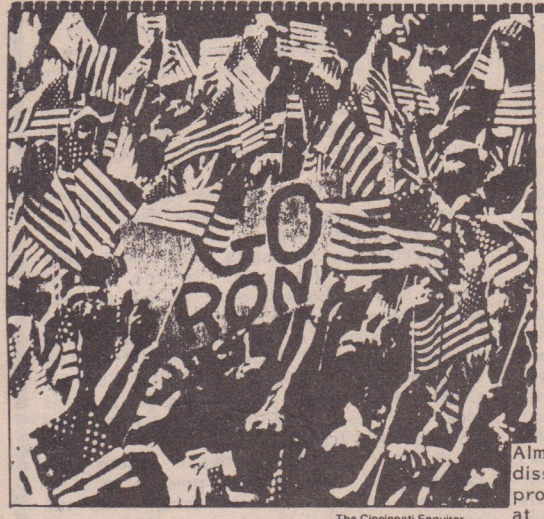
Dear MRR:

This is in response to the two letters you received about meat-eating in the August issue.

I just started to eat meatless meals. I come from a family who centered their entire meal around meat. I never really thought about giving it up until I read Diet For A Small Planet by Frances Moore Lappe. I like meat but it's wierd; I don't even miss it now. There's so much good food out there that it doesn't really matter. (Well, occasionally I do stare longingly at a restaurant sign for fried checken.) My outlook on food has changed. I hated to cook before, but now that I go through all of the trouble to make whole foods things taste so much better.

I don't know, but I have the feeling that most people keep eating meat not so much for the taste (and you can get that from miso), but because it's easier to maintain one's old habits.

I also wanted to quote Bill and Akiko Shurleff from their book about miso in



The Cincinnati Enquirer.

THE CROWD on Fountain Square Monday afternoon waved American flags to welcome the President to Cincinnati.

Reaganmania Sweeps The Square

Fired-Up Majority Shows Little Tolerance For Protesters At Rally

Guards Seize People's Signs At Checkpoints

SIGNS OF THE TIMES

Dear Friends and the rest:

I don't think you understand. This letter is from a large city called Cincinnati, which was named after some Roman. Cincinnati is perhaps the second or third most conservative big city in America. Ronald Reagan loves Cincinnati. He feels at home here. But we don't. Ronald Reagan came to visit Cincinnati on August 20, 1984. Here is an eyewitness account of what happened when the President of the stolen piece of land we call the United States came to the city of Cincinnati, which incidentally is a very conservative city...

The crowd was filled with the average middle class Reagan worshippers as always, but it's real leaders were the young and old professional upper middle class business types. After passing through metal detectors, my belts were searched (they were possible assassination weapons). After passing the metal detectors, nice, older, housewife types handed out American flags with nice wooden sticks attached to them (remember this fact for further reference). Also, pro Reagan-Bush signs were being handed out. Almost all the anti-Reagan and any other dissenting signs (including some pro-Reagan signs) were being taken away at the checkpoints for no clear apparent reason. Later, numerous lies were being issued by the White House and Cincinnati Republicans stating that they knew nothing about the signs that were taken away. They tried to blame the Secret Service (S.S.), but a week later finally admitted that the order to take the signs away came directly from the White House. Also during my lessons in free speech, taught to me by my fellow Cincinnati citizens, I learned that any dissenting sign or anti-nuclear sign would be destroyed as to not mar Mr. Reagan's perception of Cincinnati as a nice, clean, conservative town. The crowd mindlessly chanted "U.S.A." and waved flags on cue from the Republican band, which blared the hit "Celebration" just loud enough so that no one could be heard above the pro-Reagan chants.

Reagan didn't need any help today. The Cincinnatians in the crowd did all the work for him. Physical abuse was threatened from Reagan supporters who didn't take too kindly to the buttons and clothes I wore. A veteran ran up to us and said, "Where were you when I was fighting in the rice paddies, killing gooks...What gives you the right to protest..." One punk was hit in the face by an old lady just because she didn't like his attitude. A few punks got on T.V. and the flag wavers put their flags in front of the camera, and when told to stop, they said, "Why don't you talk to the good people?" By the way, the excuse was given that the signs with sticks on them could be used as weapons to kill Ronny. What the fuck were 14,000 American flags WITH STICKS doing on Cincinnati's fountain square handed out by Republican women?

All this may not seem to be much to you, Joe Average Dissenter, but it's just a foretaste of the many delights which await us in the future. Should we scapegoat Ronnie at the expense of forgetting the real problems (the System)? Hell, yes. The system is the problem, but Ronnie is the spokesman. Shouting "Ronnie Sucks" is generic, you say, but he's still here and probably will be for 4 more years, so get used to it. Organize. Don't give up. Cincinnati will be your town next year. To us nothing makes much sense anymore, but the fun is just worrying about it.

Kurt Vonnegut on the U.S.A.: "It was as though the country was saying to its citizens, 'In Nonsense is Strength.'"

Write if you have any thoughts on the matter, or anything else. We love the delicious taste of stamps.

Don S./ 3926 Harvestridge/ Cincinnati, OH 45211

Martin S./ c/o4741 Harlou Dr./ Dayton, OH 45432

response to Haskell Fudenberg's comments about the role of meat-eating in our evolution: "Man's digestive system is fundamentally different from that of carnivores. The latter have very short bowels (3 times the body's length) for rapid expulsion of putrfying meat, stomachs with 10 times as much hydrochloric acid as non-carnivores for processing saturated fats and cholesterol, and sharp elongated canines for tearing flesh. Man, however, has a long bowel (12 times the body's length), ideal for the slow digestion of plant foods; his dental structure is that of a strict herbivores with molars designed for grinding grains and nuts and incisors for slicing vegetables and fruites."

If you don't decide to give up meat for moral or political resons consider giving up meat for your health. A little research in your local library might convince you of the benefits.

Read that book (Diet For a Small Planet) then decide what you want to do. Make sure it's the 10th anniversary edition.

Gigi Fauquet/New Underground Records/Lawndale, CA 90260

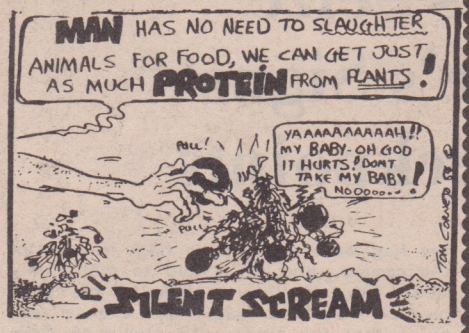
Dear Michael Lerner,

We must respond to your article in MRR #17, dealing with meat. In paragraph 5, line 3, you claim that cow's testicles are used in hot dogs. Since when do the cows of any species have testicles? Perhaps in the big city you have never seen livestock. We have observed that only bulls have testicles. Thank you.

Mike, Dan, and Bill/KILLDOZER, Madison Wisconsin

Dear MRR,

After reading Michael Lerner's treatise on the values of vegetarianism and condidering the subject at some length, I offer this interpretation. Tom Cornejo/ P.O. Box 2381/ Redondo Beach CA 90278


MAN HAS NO NEED TO SLAUGHTER ANIMALS FOR FOOD, WE CAN GET JUST AS MUCH PROTEIN FROM PLANTS!
YAAAAAAAAAAH!! MY BABY-OH GOD IT HURTS! DONT TAKE MY BABY! NOOOOO...
SILENT SCREAM

CRUCIFIED

Dear MRR,

Flicking through my MRR this morning, I saw that CRUCIFIX had split up. The reason given was "disenchantment with the scene". This really makes me sick. They are pissed off with the scene, so how do they try and change it? By splitting up. This shows a complete lack of logic. The old ostrich syndrome, burying its ugly head again. There are plenty of people in this country who support the band, who are going to be bitterly disappointed that CRUCIFIX had given up and turned their backs on us so easily. It has happened so many times, we will be getting used to it soon. I may be way outta line with my comments, but it seems that way from where I'm sitting.

While on the subject, about 1½ years ago, our (ex-DESTRUCTORS) bassist and I used to organize gigs in a local pub. I mentioned to ANTI SECT (a band I like and respect) that a Petersborough pub put on punk bands, and would they like to play? They turned around and said yes, but they weren't a punk band. I asked why, and they said because punk was the EXPLOITED, Gary Bushell, ignorance, etc This got me mad. Punk will be as ANTI-SECT think it is if everybody with sense and intelligence turns their backs on it. If everyone thought like that, Bushell, Wattie, etc., will have won. I have heard this attitude from many bands and individuals. Don't they realize they are playing right into their hands? Stick with it; common sense will win in the end.

You asked, "Does Punk Suck?" I think it will if all the people with foresight and intelligence desert it like rats from a sinking ship.

Thank ... for bands like SUBHUMANS, INSANE, SCEPTIX, DISORDER, and CHAOS U.K. ...for simply not being boring.

Dear Neil,

Just a word in CRUCIFIX's defense. They have given up participating in the scene on a musical level as a band. This doesn't mean that they've given up on the scene as a whole. Some members are working on other musical projects within the scene, and others will be putting out a zine. They maintain that their commitment still stands. It's just that at the moment they feel the CRUCIFIX vehicle is not their best mode of expression. Sounds fair enough to me.

Neil S/ Flat 4/ 24 Lannoweth Rd/ Penzance/ Cornwall/ England.

P.S. To all so-called punks on both sides of the Atlantic who are getting into Heavy Metal: Get fucked you thick bastards!

A RESPONSE TO AN 'OPEN LETTER' WRITTEN BY MICHAEL C OF PHENIS MAG (MRR #17).

By TONY VICTOR

Michael C. is also the ex-bass player for J.F.A. His letter concerned apathy in the Phoenix scene, and what he calls the "monopolization" of the Phoenix scene. He directs some of these complaints at me (I've been doing shows in Phoenix for the past 4 years). He also attacks local bands in general, the people who attend shows, and the people who work at shows. Most all of his observations are totally untrue. Let me correct a few points.

1) Michael mentions general apathy among people in Phoenix. I agree. Not only in Phoenix though, but in a lot of other cities too! Most people just come to shows to get fucked up. Yes Michael, it would be better if a lot more people really cared and would get involved. This point about apathy, however, is where the truth and intelligence of your letter ends.

2) You say in your letter that Phoenix has "a promoter that monopolizes the shows." There is a difference between monopolizing and just being the only one doing something. If every underground promoter in my same situation is to be written off as a 'capitalistic monopolizer', then you only succeed in frustrating the few people with enough guts to make things happen. In the past 2 years, I've twice stopped doing shows to allow others to try, and in the last 4 years shows have been held independently of me at: Knights of Pythions, Church ZX- 13, Mardi Gras, D-Tox Lounge, Calderon Ballroom, AAA Gardners Club, Club Mayhem, Greenhouse, Mason Jar, Devil House, Purple Turtle, Clancy's, Raffters, Knights of Columbus Hall, and many others. Putting on more than one show is not easy. The problems involved with all- ages shows are too numerous to list here. There is no monopoly in Phoenix, just someone doing the best he can in a very hard endeavor.

Michael, you say "there is a small group of local bands that are 'in' with Tony, or that he happens to like, that get a disproportionate number of local bookings. Other bands get little chance for exposure." This is absolutely false. In the past 30 shows that I've done, I've booked 24 different local bands: J.F.A., CONFLICT, POETS CORNER, MEAT PUPPETS, HELLFIRE, JUNIOR ACHIEVEMENT, SUN CITY GIRLS, MIGHTY SPHINCTER, SECRET CEREMONY, EDDIE DETROIT, DOMINO THEORY, VIC MORROW'S HEAD, BLOODY FIVE, ZANY GUYS, OUR NEIGHBORS SUCK, SPOT 1019, KIWIS, RESPONSE, SKELETONES, WOODY & PECKERS, FEEDERZ, CHAIN GANG, U.P.S., and MAYBE MENTAL. A lot of these bands are not well liked and would have a hard time getting on shows if my tastes were as narrow as you seem to think, Mike. Anyway, you were in J.F.A. for 3 years, and played in more of my shows than any other local band. You didn't complain much then. You sure never opted to sit out a show so some other band could play. The fact is, Mike, that virtually every band that wants to play and can't get booked anywhere else can play at one of our shows.

3) You complain about bad P.A., assholes at the door, and venues without airconditioning. Complaints, but no answers. We've tried 7 different venues in the last 10 months. We have gone through 4 different P.A. systems. So show me the new venue with air conditioning, a cool owner, and cool neighbors. Show me the P.A. and sound man who are willing to let his P.A. get trashed every week and still be affordable. As far as the guys at the door go, they get abused by rude idiots every fucking week. They do their best to do a good job without going nuts. Maybe if you worked the door, Mike, you'd understand. I doubt you could handle it for even one night. Anyway, when you come to a show, you only have to deal with the guys at the door for about 30 seconds.

4) You say there are no new faces. Not true! There are tons of new faces every week at our shows.

5) You say the same L.A. bands play every week. Not true! In the last 30 shows, we've booked over 40 out-of-town bands from all over the world. 18 of the 40 were from L.A. But if you think that 45 GRAVE is the same as the VANDALS, or that the MINUTEMEN are like TUPELO CHAIN SEX, then you're wrong. L.A. is close to Phoenix, and has a lot of good underground bands.

6) You say that ticket prices are creeping up. Our regular price of a show has not changed in 2 years, with the exception of 2 shows (one in '83 and one in '84).

7) You say that the local bands have gotten predictable and that the same bands play the same sets weekend after weekend. No band in Phoenix plays every weekend; not even every other weekend. We're lucky to see local bands once a month. As far as playing the same set over and over, I would think SUN CITY GIRLS, MEAT PUPPETS, SPHINCTER, and others never play the same set twice, and you know this, Mike!

In closing, let me put it to you Michael C. What are you doing? Do you think bitching is a valid act of non-apathy? Do you think working at a bank is more constructive than playing in J.F.A.? Why has Phenis mag gone from a 10-page fanzine to a 1-page bitch letter? Can you honestly say that you've done anything more for the scene than those you attack? Can you honestly say you've done anything at all for the scene in the last 18 months? If your complaints were so vital that you thought to send them to MRR and other zines all over the world, then why is it you didn't send me a copy? Why not even call me? WHAT ABOUT IT? MIKE!

Tony Victor.

photos by Franco Birkenmeyer, I. Sternsdorff, Henning Bock

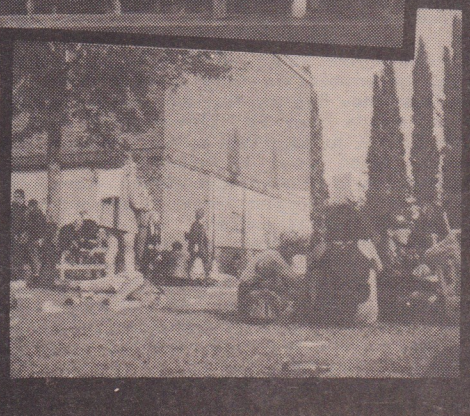
Dear MRR,

I just came back from Germany, where I made a stopover to se the "International Chaos Day". And boy, was it that! Punks from all over Europe came to Hannover to whoop it up, but the whooping soon became demonstrating against Neo-Nazis.

The punks there have it hard. Not only are they hard-up for money, but the cops love to smash their hides. This seems to give punks a smouldering attitude, and their hate is expressed by riots, and drowned by booze.

The hardcore scene in Germany would be great if it wasn't for the Nazi-skins. Skins in Europe are different from skins in the U.S. All skins in Europe are Nazis (unless there is a white patch on the shoulder). From what I saw, packs of skins were protected by the cops. Behind their protection, skins would give the Hitler salute and chant "seih heil". Even an American knows what that means. At night, the gang fights would be bloody and useless. Many went to the hospital because of knife wounds and club beatings from skins and cops. But though some might say the scene there is a dying one, I'd say it's becoming a wiser one. The violence is senseless, but punks demonstrate too. I don't see much of that in our country.

John Eiden/ 505 Yosemite Ave N./ Mpls, MN 55422



COLUMNS opinions expressed are those of the columnists

SPLATTER POLITICS

I like violence as much as the next guy. I've seen "Texas Chainsaw Massacre" 20 times. As soon as I hear the crash of metal on the street, I run to see if I can catch the gore cascading down the gutters. The rumor (printed in MRR 16) that I have become a vegetarian is completely false--unless cows grow leaves.

I watch boxing and football on TV and thrill to a nice hockey smash-up. I love going to hardcore shows and watching the skinhead fights. I'm usually quicker than anyone to enjoy watching the spilling of other people's blood. I'm not a pacifist. After all, I live in New York! Basically, I like violence, as long as it knows its place.

In the August issue of MRR, Gerry Hannah, quarterback for the now defunct Canadian team: the Vancouver Bombers, calls for violence in a place it doesn't belong. In his call for splatter politics, Gerry mentions the victories of violence in places like Cuba, Nicaragua, the continuing fights in El Salvador. Speaking of this violence, he says "Surely if it's justifiable to use militant action against it (oppression) elsewhere in the world, it's also justifiable to use militant action against it here as well. The fact that the level of oppression here is less severe than it is over there has no bearing on the matter."

Gerry also talks about India, and how it was a combination of Gandhian non-violence and other militant violence that actually made England cut the cord. He could have mentioned other places where violence worked: the U.S. revolution in 1776 and the Israeli revolution in 1948. (I'm sure he didn't mention these because the U.S. and Israel have since become "bad guys" in world politics.)

In his haste to dismember, Gerry has forgotten one thing that the bomb throwers and neck cutters in India and Nicaragua had that those in the U.S. and Canada do not have: that's the support of lots and lots of people who live in those countries. The Nicaraguans hated Somoza, the Cubans hated Batista, the Israelis loved the British almost as much as the Irish do today. Violence against these governments worked because it was attacking something already hated.

I can't speak for Canadians, but most Americans like Ronny. Even more like the U.S. government in some form or other. At least they like the fact that they've got a car and a color TV. Threaten that and they'll want to paint the streets with your blood! Nixon used the violence of the Weathermen to help him get elected. Ronnie says that the biggest threat in the world is "international terrorism".

Radical violence is often like a tantrum thrown by a todler who is frustrated at not being listened to. Instead of getting what he wants, more often than not, the kid gets a spanking. Blow someone up and they're a hero and you're in jail. If they live, they can be the worst sort of creep, but they'll be loved just for surviving.

There are cases where violence without support in a country works. The best example of this was the burning of the Reichstag in Germany. (Note for historical illiterates: the Reichstag was the pre-Hitler German parliament. The Nazis set it on fire and blamed the communists. This helped lead to the anti-commie furor that eventually put Hitler into office.)

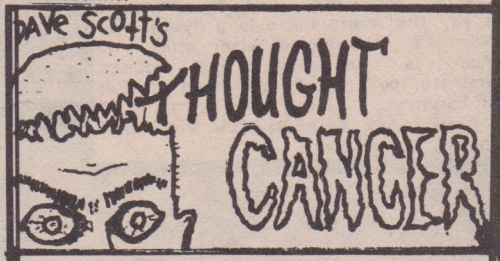
Fascists have also successfully used violence in Italy and France. The theory is that if you create a little chaos, people will call for a strong government to bring law and order. Fascism is as strong a government as you can get. Violence is a great tool for the Right.

Now the case of Bomberette Julie, who blew up a porno video factory, is a little stronger. Probably most people in America and Canada are against porn. Many would applaud turning sex stores into sawdust. I just wonder if Julie would be willing to bear the consequences of her success. Hustler's Larry Flint was not shot by a feminist, but by the Klan. Many of the same people who blow up porno stores also blow up abortion clinics. Julie just might find herself supported by the wrong people. Her victory might make her and a lot of other females pretty sorry in the long run.

Where does violence work? In an earlier column, I wrote about the homo organization S.M.A.S.H. (Society to Make America Safe for Homosexuals). These guys send out decoys, then baseball bat the New Jersey-macho out of anyone who tries to attack them. This works because it plays on a sense of fairness. If someone directly tries to beat last night's dinner out of you, you have every right to turn his brains into mashed potatoes. If SMASH, rather than directly attacking the fag-bashers, would instead blow up the Brooklyn Bridge because "this is the path by which the pervayors of gay oppression come into our community...", they would get about as much support as Lizzy Borden--or Gerry Hannah.

The claim that you are "attacking property, not people", rarely works. Too often, someone is left inside that property when it goes down. Also, blowing up a corporate headquarters has similar results to assassinating a person. Public sympathy, hatred for the "terrorist", etc.

Basically, violence works in sports. It works on a one-to-one basis if you are responding to a direct attack. It works in countries where the people support the initators of the violence. It can also work to elect the candidate of your choice...if that candidate happens to be Benito Mussolini.



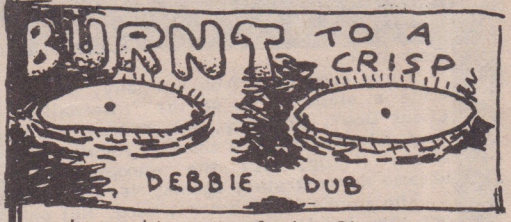
TERMINAL APATHY
Sit back in your easy chair
And watch T.V. without a care,
Soak up all the verbal masturbation.
The doors are locked no need to fear,
Problems outside can't get in here,
Life is just one great vacation.

Man is dying from a strange disease,
It's known as terminal apathy,
And when left untreated it will just get worse.
It's not a plague of any kind,
But a very narrow state of mind,
And the outcome is far more dangerous.
So turn your back and feel no pain,
You're not the type that likes to complain,

If you ignore it, it will go away.
But soon enough the level will rise,
And the dam will burst before your eyes,
Let us see then what you have to say.

When you're kicked out of your home
Cause the rent was too high
And the cops beat you up
And the courts take their side
And you're canned from your job
And sent off to war
To protect the oil you can't even afford
And the government subliminally fucks with your mind
And your neighbors decide that they don't like your kind
And they found dioxin dumps where you used to reside
And your happy little world begins to unwind
Will you continue to be apathetically blind

For whenever you look the other way
There is no one except youself to blame



I caught part of the Olympics this year, and the thing I found most sickening (and believe me, there was plenty) was the maniacal drive for perfection. Nobody wanted to be good, nobody wanted to do their best; everyone wanted to be THE best. Those that were judged the best were idolized when they one, while those that lost were shunned.

Competitive sports is only one of the most glaring examples of this type of attitude. We are constantly bombarded with images of what is considered the best, of being #1: the "best" jobs, the "best" vodka, the "best" students, "best" deodorant, "best" politicians, "best" bands, "best" magazines, ad infinitum. There's a constant stream of successful people paraded before us to admire and emulate. We are told that this is what we should strive for, to become gods who stride bravely forward and never miss a beat. To be anything less is an embarrassment, an admission of failure; you've lost the game and the penalty is guilt. But in real life the failures fall fast and heavy, and the successes, that we are told are within our grasp, prove elusive. We are condemned to live in shame for not measuring up to the yardstick set before us, in fear that our unworthiness will be revealed.

So we hide behind false bravado and an "I don't give a fuck" attitude. The fear of failing immobilizes us from even trying. Because we can't possibly live up to their false standards, we feel inadequate, unable to effect any real change, unable to create anything of consequence. "It's not worth it; you'll only get your head smashed in, your heart broken. You'll be made the laughing stock." We build walls to protect ourselves from the rage of society at those who can't live up to its worn out standards--walls that become prisons to house our impotence, nurturing it to

continue its growth, cementing our isolation as surely as bars and cells. Safe and buried.

The weapon that will break the chains and end the cycle of fear that binds us is honesty-- complete honesty both with ourselves, and with everyone we deal with. To admit fear is to diffuse it. We need a blanket rejection of the false values we're force-fed by the state and its cohorts, the media and church. There aren't any real failures; there are only dreams that have yet to come true. To try to deal with each person we meet in an honest and caring manner is to break down the walls of alienation and to shatter the character armor that surrounds and suffocates us all. A constant critique of our own personal lives, our relationships with others and the reasons behind our actions is one of the most powerful political weapons we have.

ODDS AND ENDS

This is just a brief attempt to balance a scale. In his column last issue, Pushead urged bands and labels, especially those overseas, to send samples of their records to Rough Trade, where he now works. While that is a good idea, it is also a good idea for those same bands and labels to send their samples to all the other record distributors that advertise in MRR. They are all doing their best to get your product out to stores and individuals, so please do try to reach as many as possible, which will only strengthen the independent distribution system, and get you wider access. Oh yeah, and don't forget to send MRR samples too.

Another note of business: MRR sends out about 300 free, or "trade", copies of each issue to other zines around the world. This amounts to a lot of time and money, especially since we've gone to a monthly format. We'd like to keep doing this to some degree, but it's getting a bit ridiculous. Many, if not most, zines only publish once or twice a year. Often, zines are just a few xerox pages. Many zines cease publishing, but don't notify us to end the "swap".

Therefore, we will no longer automatically send out these "trade" copies. From now on, we will just send out freebies to those zines that publish on a regular-to-semi-regular basis. For all intents, this means we will send out copies to zines who have just recently (last 2 months perhaps) sent us a new issue. We regret this cutback, but because of a lot of scamming, and financial necessity, it now becomes imperative.

There will also be a postal increase in the U.S. next year. MRR does not intend, at this point, to increase either our cover price, subscription rates, or ad rates to make up for this loss of revenue. Subscription rates for those in Europe may go up or down, however, based on the fluctuations of currency exchange. For example, at the moment, the dollar is rising and the pound falling. Therefore, we've had to adjust the English rates for subs (see page 3). Both MRR, and our English distributor, have been working at a no-profit level to get copies to Europe as cheaply as possible.

One more note: if you're going to send us a scene report, please include at least 1 or 2 photos of bands, etc., because we don't want to publish reports without graphics. It'd look lamer than we already do!

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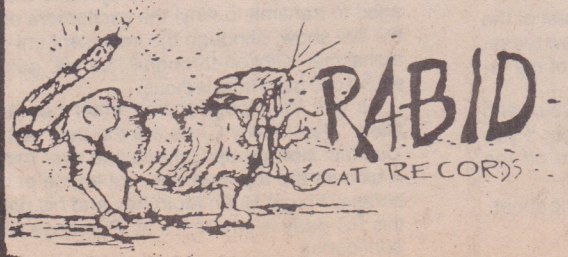

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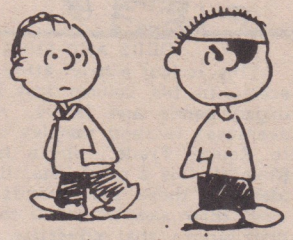
HAPPINESS IS....



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Wake up, sleepyheads! This is a dynamite album! It's got ... riffs! Spooky riffs, splayed riffs, stormtrooper riffs, slow riffs, land-speed record riffs, banal riffs, the highest riff quotient since early Alice Cooper or Sabbath, or Hendrix's **Smash Hits.** It's got "incisive, biting" lyrics, at least those you can make out. Y'see, Vocalist Mitch Funk has perfected the technique of singing at 16 RPM no matter how fast the band is playing. Here's a tip: play **Creatures** at 45 RPM, and you can almost understand Mitch and still dig the rest of the band. The album insert includes a few teaser lyrics from each of the songs, one of my favorites being from "The Look".

("An icy stare is sometimes all you need when endangered")/You're in danger if you try to hang around, so I've left you off the hook....

Next time guys, include a whole lyric sheet.

Otherwise, you get first rate playing and sustained high energy. The album was recorded in a mere 40 hours, straight-ahead-absolutely live-no headphones-and-minimal overdubs in the studio. This process managed to transmit to vinyl the excitement of a PC live show, although the incessant uni-dimensional Gibson-through-Marshall guitar sound can get a mite tedious.

As one Winnipeg fanzine writer has testified, "Personality Crisis are the best heavy loud fast slow group Canada has ever had!" A bit over the top, perhaps, but let me paraphrase. Forget Brian Mulroney and his pals, this PC party is where it's at. Purchase with confidence.

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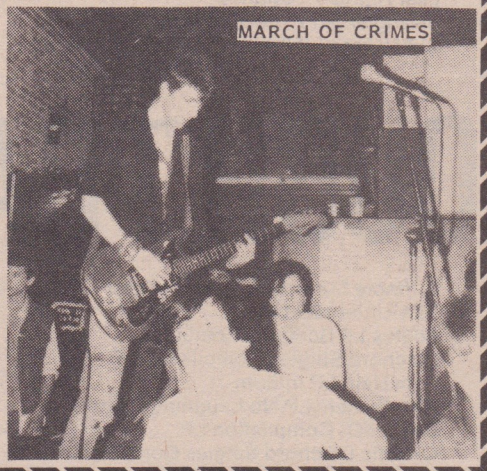
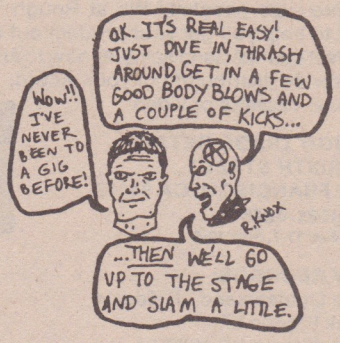
North West

SEATTLE-GREEN RIVER is the hottest new band around here right now, featuring ex-members of DERANGED DICTION, SPLUII NUMA, and MR. EPP. They have a distinct metalcore sound all their own, and do a great ALICE COOPER cover. The ACCUSED are back again, and now have Blaine (ex-FARTZ and 10 MINUTE WARNING) singing. They're doing all new songs, which they call "splatter rock". Their new EP should be out by the time you read this. D.S.M.L. is playing out a lot right now. They have a demo called Hendrix is Dead. It's headache city. Their singer seems really into shock value, too.

The MELVINS are a hot new 3-piece with a metal edge. They just got a new drummer who is supposedly working out real well. MARCH OF CRIMES are playing out after a long absence, and their singer, Munky, in my opinion, is the best around. My band, FALSE LIBERTY, is pretty new and hasn't played out too much yet. We will be doing more soon, and plan a demo tape.

Since the closing of the Graven Image and the Grey Door, the place for shows has been the Lincoln Arts Center. It's a really cool place and has lots of room. We alse have a good fanzine, Disgorge, run by Laurie and Kiki. Laurie (4235 So. Raymond/ Seattle WA 98118...(206)722-1719) also sets up shows at the Lincoln Arts Center. Well, that's it for now. Take care.
Pete/ 19734 35th NE/ Seattle WA 98155/ (206) 364-0337.

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Hiya. Well, summer's officially over, and so is September. The month seemed pretty dry, but we did get a few good shows.

Early on in the month, the BLACK ATHLETES had their first gig back since singer Paul Castille got badly hurt in a motorcycle accident. His arm was in a sling and he looked a bit tired, but sang great. No macho thrashing or fights--the crowd seemed kinda hypnotized, and just danced.

CAPITOL PUNISHMENT played on the 8th at La Peña, a club that usually books salsa and reggae (on the club's answering machine, the show was called a "hardcore dance party"). SPECIAL FORCES and ANTI-MOMB played also. CAPITOL PUNISHMENT was great--hopefully they'll do more gigs around now. I kind of expected the club to get trashed, but fortunately it didn't. I guess I'm just getting pessimistic in the wake of the way some shows have turned out around here recently.

On a Friday night a few weeks later, there was a benefit for the legal defense group who have been helping everyone who had been busted during the Democratic Convention this summer. The show consisted of a pretty diverse group of bands--LAMBSBREAD (reggae), the DICKS, and TREASON (don't really know how to describe them that night, but they were fun and sure had people confused)--as well as speakers and videos of the arrests during the convention (it sure looked amusing to see a whole clubful of "punk rockers" with their eyes glued to the ol' tube). Of course, a fight broke out inside between two skinheads. It turned into a huge commotion with Ness (owner of the club) grabbing the mike and yelling about what fools the skins were making of themselves and "I let you in the shows for free and buy you beer, and this is the thanks I get?". Yeh, that's right Ness. Bribing them doesn't do a bit of good.

At the end of the month, DOA put on a typically good show with the DICKS, ABRASIVE WHEELS, and DEATH SENTENCE at the Market Street Cinema--a porno movie theater that used to put on shows a few years back. The place is nice and big, minors are allowed (there's an upstairs over-21-only bar area), and the ticket prices aren't that bad. Usually about $6 or $7, which is what the On Broadway would've charged for big name shows, only you can't barter with them to get the price down, like you could at the ol' O.B. They sure have a lot of people on the payroll-- security, bouncers, or whatever--but they're really pretty mellow. They keep people out of the aisles but leave the crowd up front alone. More shows coming up there this month.

Other news: A couple members of 149 DEAD MARINES have moved out here from Iowa, and from Philly, Paul and Steve VD (ex- BETTER LIVING) are relocating their new band here in SF. Also from Philly, we hear that Robbie from A STATE OF MIND is moving back. And LUDOVICO TEKNIQUE now has Tony Short (ex-PEOPLE'S TEMPLE) drumming for them.

Other than this, the rest of the scene

news here is talked about in the main story of the issue. Unfortunately, this faction of people in SF is really hurting the scene and can't be ignored by anyone anymore. Since they're at almost every show and trouble just "seems" to happen--many people don't go anymore and more clubs are hesitant to book hardcore. I know that I for one definitely think twice about going to a show when I can pretty much expect that it'll get violent. You sure get sick of seeing it.

Oh well. That's it for now. Read the rest of the issue. It's really too bad that it's happening, but hopefully something can be done. Adios--Kent.

" The Crucifucks have done more damage to the punk rock scene than any police action or anything else could do" - Dick Bowser

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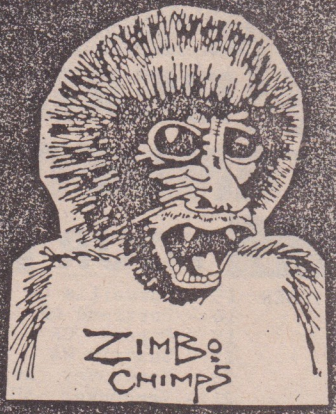

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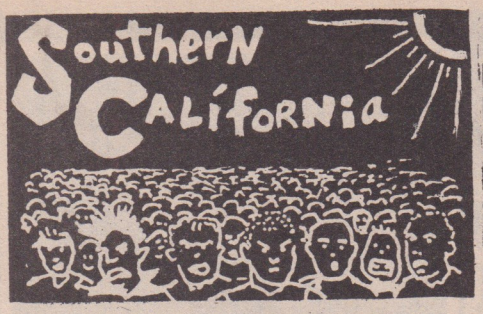

CATHAY DE GRANDE

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• HOLLYWOOD • CALIFORNIA

HOLLYWOOD-The Cathay de Grande nightclub in Hollywood will voluntarily discontinue operations after October 30, 1984. THE CDG has been show casing new and alternative music for over 4 years, but is best known for the affection for Punk Rock.

The CDG has a worldwide reputation for featuring musical talent and its closing will be a benchmark in the history of music. Many bands played their first show there or first L.A. show (RANK & FILE, BANGS, DREAM SYNDICATE, etc., etc.) Acts like the GO GO'S, X, BLASTERS, etc. have played there. So have Blues artists such as Big Mama Thornton, Lowell Fulsom, Lee Allen, etc.) And Rockabilly too, with Ray Campi, and James Burton (Ricky Nelson and Elvis' guitarist). Chris Noel, legendary disc jockey on Armed Forces Radio from the Vietnam era made her only performance at CDG. The CDG has showcased more "Christian" bands than anyone other than a church, and not one has been economically successful.

With all of the above in mind, one would think that the CDG might be nominated for a Grammy, or a star on Hollywood Boulevard. Wrong. Because the Cathay also featured BLACK FLAG, CIRCLE JERKS, FEAR, D.O.A., MINOR THREAT, SOCIAL DISTORTION, T.S.O.L., YOUTH BRIGADE, SUICIDAL TENDENCIES, DON'T NO, DICKIES, 45 GRAVE, VANDALS, ANGRY SAMOANS, U.K. SUBS, G.B.H., EXPLOITED, and hundreds of other Punk Rock bands.

Four years ago we did punk shows on Sunday evenings, as we are located in a commercial area and we could do the shows without a lot of attention by neighbors and police. The Punk fashion, hairstyle, studs, etc., disturbed a lot of people, and at that time there was a wide belief that Punkers were all heroin addicts, subversives, anti-religious, troublemakers, and filthy unclean persons. We were pressured to discontinue Punk talent by neighbors and the Los Angeles Police Department. And when we replied in a responsible manner that Punk Rock was a legitimate musical format, that Punk subculture was entitled to free speech and expression, and that punks were America's youth, well, what the Cathay got back was vandalism, lawsuits, police harrassing patrons, police brutality, police arresting myself and employees with resulting charges being dropped or 'not guilty' verdicts being found, derogatory and insulting media coverage, constant undercover surveillance, Police Commission hearings to revoke the entertainment license, a 2-week suspension of our liquor license which welshed on a signed agreement that there would be no suspension but a $360 fine, and too many other incidents of intimidation to list here.

The Cathay de Grande has also had problems with punks. Senseless damage to the building, stolen equipment and fixtures, outside loitering, and graffiti on neighboring buildings has been a big problem. But, the punk-caused problems have declined as we gained experience and expertise in doing punk shows. The current situation with the neighbors is good and we meet weekly to talk about problems. The uniformed police in the area still harrass, but not as much, and the police brutality has abated to just a few incidents by psychotics in uniform-- a risk in any community. The Police Commission did not act to revoke the entertainment license, but did enact certain provisions regarding security, cleaning area, etc., that are acceptable. To sum up, there has been a lot of improvement in a difficult situation, a lot of progress has been made, and it's looking like society will be spared of the violent and destructive clashes of the past when youth and their subculture deviated from the lifestyle of their parents, and it is this contribution we at the Cathay de Grande want to be remembered for.

The CDG has an upcoming Alcoholic Beverage Commisssion hearing wherein it is alleged that a 15-year old came to the CDG with his 50- year old neighbor and was drinking whiskey, and that Michael Brennan (me) and Don Bolles (sound man) snitched about an undercover vice cop. Well, the minor and the neighbor deny any alcohol consumption and we did not sell to the youth, and the charges against myself and Bolles were not filed. The A.B.C. is asking for a 40-day suspension on the sale of alcoholic beverages, and based on our last experience, we don't anticipate fair treatment nor an equitable decision.

During our one and only suspension we sold t-shirts, beef jerky, chips, etc., but business dropped way off. The lawyer bill now exceeds the light bill, and yet we have rarely used an attorney. The bands with larger followings are holding off playing here, in a strategy designed to get shows with large promoters. The "punk gangs" in L.A. are a constant concern. And the Cathay de Grande needs some refurbishing.

Taking all of this into account, it has been decided to discontinue business after October 30, and to go to other things. We feel that the Tuesday Night Dollar Shows for punk bands is a worthwhile endeavor, as it affords new groups a chance to perform, which in turn promotes interest in going to larger shows, increased sales of musical equipment, increased record sales, etc. So, we will move the Tuesday shows to a larger venue in Hollywood, and we would just as soon not have alcoholic being sold and all the hassles resulting, but rsther a BYOB situation, whereby everyone would be individually responsible for their actions. We also plan on doing hall shows in 1200- 1500 capacity range. We will continue the mail order; it has gotten us over some rough spots.

The punk scene is at a critical stage of development and it will be interesting to watch and see if economic and political strength will result, as in other minority subcultures (black, gay, etc.), to see if the course of musical history is drastically altered, to see if society as a whole is greatly affected, or if things just sort of dissolve away, or if the insanity of a few overshadows the sacrifices and the advances of so many. We are not leaving the fight. We are going to continue, only in a different and larger role.

Michael W. Brennan

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DR·KNOW

BY MOUSE

DR KNOW, Oxnard's only 3-piece band, consisting of Kyle Toucher, 22 (guitar and vocals), Ismael Hernandez, 23 (bass), and Rick Heller, 20 (drums), has been accused of being Heavy Metal heads, homosexuals, and satanists since their formation in mid 1981. These accusations are, of course, ridiculous. I was able to confront them with these accusations, and bombard them with many questions regarding the band. The results were astounding.

With the lack of variety found in today's onslaught of 900 mile-per-hour skate bands, DR KNOW deviates from this accepted realm of the norm to project a more deimating sound, while exhibiting musical dexterity. This, of course, leads to the common accusation of DR KNOW being a Heavy Metal band. Kyle Toucher, founder of the band, comments on this by saying "A lot of people say we are a metal band because its influence shines through quite clearly". Being the age that Kyle is, he grew up with many of the dinasaur bands of the seventies (SABBATH, DEEP PURPLE, etc.), and feels that its influence is just as valid as that of the SEX PISTOLS. "If it weren't for the heavy metal uprising of the '70's", he continued, "I doubt that bands like DISCHARGE and BLACK FLAG would be around today, much less us."

Ismael Hernandez has a slightly different approach to music. "Music wasn't pretty much a big part of my life. I started playing guitar because of Punk Rock, and I took over the bass because of the band."

After reading a lyric sheet, some people come to the conclusion that DR KNOW is a writhing bunch of homosexual, satanic psychopaths. " I think people are pretty much being sissys about the whole thing", says Ismael. "People are reading things into the lyrics that aren't intentionally there. And why should that bother them? They must be pretty insecure to let a thing like that annoy them. If we were gay, it would be none of their business; and if we were satanists, which we aren't, it wouldn't be their concern anyway. So why bother?"

Recently, more and more punk bands have become increasingly politically oriented, expressing their political viewpoints through their lyrics, and by expressing a unified political standpoint within the band itself. This new political awareness by so many bands has been used and reused to the point of widescale repetition. In other words, everybody is restating what the other has already said. DR KNOW, however, takes a slightly different stand. They have their own individual political opinions, but as a band they do not take a certain stand regarding politics. Some of their songs bring to mind some contemporary issues. A new song by the band entitled "Stop The Machine", is about the prevention of nuclear war. "Let's face it", Kyle says, "if a nuclear war comes down, everybody dies. You may be walking around diseased and waiting to die, but nevertheless, you're gonna go." When Kyle was asked his opinion about nuclear war, he states, "You would hope the leaders of the world would have the intelligence not to do something that stupid, and destroy the whole planet and all the ecosystems, however, when you're dealing with monsterously inflated egos, you never know what will happen." Ismael's reply to the same question was more on the lines of believing that nuclear weapons will be used, maybe not on a grand scale, but eventually it will happen.

Another song dealing with post-holocaust is "Citizens of the World" (off their album, Plug In Jesus). This song describes post- nuclear conditions, people regressing to raving savages and killing each other to survive. The question the song poses is: would you like to live this way?

Digging down deeper into the core of DR KNOW's lyrics, aside from nuclear war, are graphic pictures of violence, mental illness, and death. "I don't write life as I live it", Kyle (chief songwriter) implies. "A lot of our songs are fictionalized accounts of the absolute extreme, like in the case of "God Told Me To"; absolutely brutal psychomurders. It just underlines the fact that some people cop out and blame God for their actions, and get off by pleading insanity."

Viewing DR KNOW live, they are intensely energetic, loud, and tight as a drum. Their LP reflects this fact immeasurably. Some people however, believe the record is over-produced, and their performances musically over-indulgent. Commenting on that, Ismeal says "I think that this stems from the fact that the majority of punk vinyl is of very poor quality, and if punks hear anything that sounds half decent, any effort put into it, they automatically assume that you have sold out or you're a Rock Star. I put 110% effort into everything the band does. At this point, it's the most important thing in my life." Kyle adds, "Why would anybody want to put out a bad sounding record? If you're going to take the time to put together a record, you should give it 110% and make it the best you possibly can."

Like all bands, DR KNOW has suffered many setbacks. In existence for 3 years, the band has had many line-ups. They started in the tedious party days, when DR KNOW consisted of Kyle, Ismael, Robin Cartwright (drums), and Joey Pina (vocals). Back in the beginning, DR KNOW was more of a fun pastime, with only distant notions of success. As the band progressed, the line-up underwent some changes. Ron Baird (now of STALAG 13) had a brief stint as vocalist. Then Brandon "Eddie Corbit" Cruz set the band off when he took over as lead vocalist. Brandon propelled the band into mediocre notoriety with their first gigs in the L.A. hardcore scene. Brandon eventually left the band to persue other interests. This left the band in its present line-up.

Los angeles is a teeming metropolis, and it's hard for bands to gain sufficient publicity. DR KNOW has certainly paid their dues to reach the marginal notoriety they have achieved. "I think the gig scene in L.A. is pretty pathetic at the moment" Ismael states. "Two thousand punks will pay untold millions to see a relatively unknown or mediocre English band, while hardworking local bands play and the local fans don't support them."

KYLE

DR KNOW is a great example of a new breed of punk music that leans towards a speed metal edge. This alternative sound puts some new variety into the dull, generic sound of thrash. Hopefully, the band's success will widen, and maybe they'll influence other bands into broadening their horizons away from three-chord thrash.

DR KNOW are on a continental U.S. tour Sept 21-Nov 6. See them when they come to a city near you, or write to: DR KNOW / P.O. Box 7263/ Oxnard CA 93031.

ISMAEL

photos by Mouse

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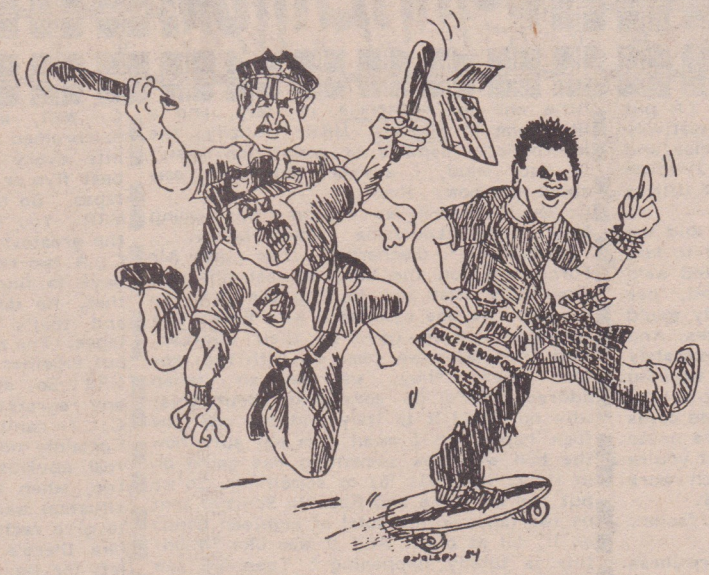

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CHRIS of BAD COMPILATION TAPES

MRR: What motivates a person to: (1) put on a national tour for two relatively unknown bands from other countries and lose $1 to 4 thousand dollars and (2) to do a tape company that would lose $80 dollars a month?

C: Well, the tape thing came first and the tour thing obviously didn't project to lose $1 to 4 thousand. We just estimated we'd make approximately $200 per band, per show. And if we did that everybody would break roughly even, with some losses. And what we're really getting is approximately $100 per gig, and that's including working the giant L.A. show where we got a total of $2600. So. . .it was one of those cases where you do something that you've never done before so you don't know what you're getting into, and there was much more cost involved that I'd ever imagined.

MRR: Let's go into the motivating factor. Why do you do these things?

C: A, the music and B, the super coolness of the people I keep meeting all over the place. And it feels real good and the music, the music, the music; it's great, fast, hard and, of course,in RIISTETYT's case I was thinking in terms of the older stuff. I only found out about the HOLY DOLLS a little later, after it was already in the works. That's what motivates everything right there, and I happen to have some, like. . .I'm the eternal student, and the wife works, and, you know, the projected plan is for me to work some day. But meanwhile, why not spend my time effectively. And before I started hanging out with Dave (partner in BCT), listening to punk rock, going to shows Then me and Dave got together and we just bounced off ideas, worked together, just. . .something works. His talents and abilities and mine, and, you know, despite our drawbacks we haven't killed each other yet. So we do these things because we're impasssioned by the music just like so many other fuckin' weird people that we see. Some people do strange things to their hair and we do strange things to our lives. It's the same thing.

MRR: So tell me about BCT. Whose brainstorm was it?

C: Well, I think. . .I can't say absolutely certainly which one of us came up with the actual idea, but, really both of us were in love with compilations, with the accessibility of tape, and we saw ROIR fuckin' come out with twenty tapes in a year. And, of course, they cranked out that amazing BAD BRAINS tape, and then at the same time there was Bob Moore with his Charred Remains, and the San Jose comps, etc. And so, hey, "why don't we do something about this," because, obviously compilations are potentially a bunch of EP's for four or five bucks. (As long as you don't mind not having vinyl). They've got their own advantages and disadvantages. So, Dave came up with the money ($1500), it was future money, like for retirement or something. So he took that out in advance. It was half as much that way. So we decided we were going to do a live album with SAVAGE REPUBLIC. That sounds like fun, great. And then, he lost his job, so he had to spend it to live on. Since we didn't have any money, we did tapes. And with credit cards, we bought the double deck and we bought a hundred tapes, and a little ad in MRR, a little one in Rockerilla in Italy, and a little one in Flipside. MRR: Initially, the international aspects or connection wasn't in your mind, I assume. But that came about somehow. How?

C: My brother-in-law was on a bus coming back from Louisiana after being. . .'prematurely' discharged from the Air Force. And on the bus, he met this guy from Italy that was touring the U.S. on his own. He was associated with Rockarillia magazine, so he gave us their address. And then later we came up with the tape idea when, "hey, we got an Italian address, let's do something about this, why not send it to Italy and see what the fuck happens." I mean, I'm not sure how the hell we knew something was going on in Italy, that was '82 or something. So we put the ad there and Roberto Schiavo sent us two tapes with a total of eighteen bands on it, all at once. And it was like "Whoh! this is totally happening." Then we saw the review of Brazilian stuff in Tropical Viruses. So, we'd written to him and picked up the tape, so we just wrote back saying "What do you say we release it for you, giving you $1.20 for every one we sell. How's that sound?" Three months later we got a letter back, "Hey, sure, why not?" And so. . .it's the same with the Kaaos tape. It had already existed for a year. So that's how the international thing started; at least for me, Finland, Italy and the U.S. seemed to be extremely prolific. You know, amazing hardcore. It was too good to pass up.

MRR: How has the response been?

C: Well, we've been in existence for about nine months and we've sold approximately seven hundred tapes. And we have approximately seven hundred bands on the tapes, so we've had a lot more bands coming to us than we have had customers. But we're not worried about that and we're kind of glad because (unless we fold) there's no reason for any of that stuff to go out of print.

MRR: And so are you content to stick with tapes?

C: Well, actually, we came up with a hairbrained notion of making a greatest hits every twelve tapes to take off the best five or ten minutes of the first eleven tapes. So tape #12, #24. . .

MRR: You would stick with tapes, or do the greatest hits as vinyl?

C: A two-record set. And so, again, we'd have to find $1500 from somewhere to do that. We don't have that kind of money, and that's one reason we're still doing tapes. The only other reason is we havent' put together #12 yet.

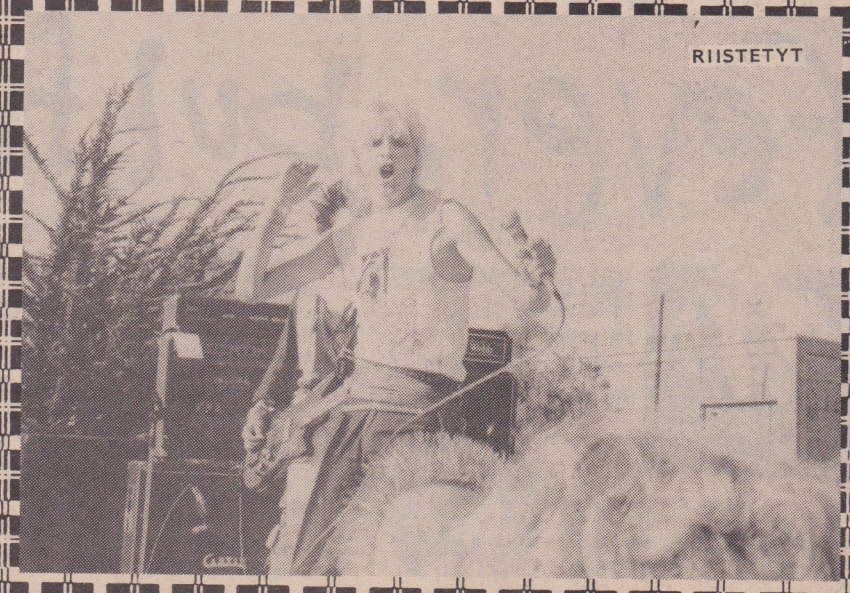
MRR: So, after all this now, do you have any regrets?

C: I can't think of a single regret. Certainly not tape wise. But tour wise it's real obvious. From like the first day or two, when we could tell that the financial situation wasn't going to pan out. We'd try to give each band $3000 and then it looks like there's going to be about $1000-2000 left for me. And my costs have been about $5000 or $6000 total. If the response is better for the rest of the tour, it won't be quite so bad. Tour wise, the smart thing to do is what BGK did: one European band tours with one U.S. band that has equipment and then you only have one foreign airfare to pay for, which is approximately $2200 for RIISTETYT and $2900 for RAW POWER. Certainly, no one has any hopes for profits: never do.

MRR: Has this dampened your enthusiasm?

C: Well, actually, what's happened is Christian and Donna in Philadelphia (the promoter that we went through), if we can get temporary work permit extensions for RAW POWER, are going to do a whole second tour with them. And do it right, as opposed to me, rank amateur. They're going to call bands in different cities that they don't already have the promoters for and find out who are the good ones and then book it all up. So somewhere in between September and December they should do a whole second tour including Canada, which would be perfect. And of course RAW POWER is excited about that. A couple of them will lose their jobs

photo by Murray Bowles



RIISTETYT

(because they've been gone so long) but with this tour that's 3 grand or so which should cover their airfare. So then whatever money they make from the second tour should compensate some of their job loss money. I mean, it's still punk rock, it's not a massive money maker or anything.

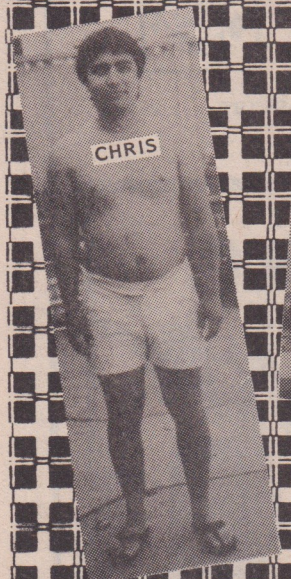
MRR: That isn't going to help your losses.

C: Well, actually, it looks like whatever RAW POWER gets on their second tour, me and them will just work something out where they'll try to share a little bit of it with me. And also, Christian and Donna are going to try to have a benefit show and Shaw in L.A. or somebody else might have a benefit show there, occasional things like that. MRR gave us a hundred bucks off our two ads. I mean, little things all add up. I mean, a hundred here, a hundred there, a hundred there. . . It's not weighing over me like a big load. I can handle it, I suppose. I mean, I never had that kind of money, but the cool part is that I get to pay for most of this stuff over time on bills and stuff.

MRR: Well, it almost seems to me that you're too nice of guy to be doing this. The other night, we paid you guys for the show you did and gave you the money for your two bands and then paid the openers what we could (which was more than their expenses), and then you turn around and try to offer part of your money to them while you're in the middle of losing $1 to 4 thousand dollars.

C: I am too fucking nice of a guy sometimes, especially like. . .you know, casual attitude to money, but after all, it is a fact of life and someone has to pay the bill, and in this case it's coming out of my wife's hard work, and it's going to affect both of our lives for at least two or three years. I try not to be too heavily serious about it, and am still mildly responsible about it. But I think being a nice guy works real well. It's like, you can be nice and not wimpy.

MRR: Are there other aspects of this whole thing that you would like to talk about?



C: Well, tour wise, we're just awed and amazed at the great situation around the country in terms of personal reception from the promoters and people that put us up. I mean, no jerks, everybody is really cooperative and helps. Parents of kids have let us live at their house for one or two nights. They're all understanding and cooperative, feed us a breakfast or something. And the different scenes are so neat, because they're all unique and a little different on their own. I'm sure it's the same with the different countries too. I like that a lot because it's none of this, Top 40, "everybody be the same," business. So, spiritually and morally, this is totally satisfying. And of course, for me, the RAW POWER music is generally kicking my butt from city to city, and RIISTETYT's good quality stuff, but. . .

MRR: It's not your personal like.

C: Yeah, HOLY DOLLS isn't the record I would buy. But yeah, it's really neat.

Tape wise, I don't see any reason we should ever stop it, and in fact, I hope that several, many, or lots of other people do the same thing we're doing because we want all that music that's out there. It's just so easy for a band to throw a tape in the mail and then you're on a compilation. Because of the tour we have about twenty tapes from bands backlogged, so we're going to crank out like 90 minute compilations with these guys. I mean, it's just like I said, like getting a bunch of EPs for four bucks. It's real satisfying.

MRR: How has this affected your partnership?

C: I was real depressed the first week of the tour. I have never been that depressed in my life. It's amazing. And then I got to San Diego, and basically Dave and I don't have any contracts or any bullshit like that between us, but he's been in a bankruptcy situation for the last year, so we don't have him officially involved with the paper work, with registering for the city. So it wasn't until I got to San Diego and talked with him. Then he said "hey Chris, I'm in with you fifty percent of all the losses." Wow, suddenly it was cool because it's much easier to bear a $2 thousand loss than a $4 thousand. So basically, that's helped a lot, plus I am kind of having a gorilla recovering program here. You know, a few benefit shows or something weird like that or RAW POWER's second tour. I'm not going to have anything official with them. I might be their like semi-limited agent to the U.S. or something. They're such cool guys, they're anxious look out for anyone and everyone; me, because I helped them out a lot. So, if some money comes through, they'll give me some small percentage I'm sure. It's not going to make me sleep in a gutter. (Ah. . .) I'll never do a tour again though (laughter).

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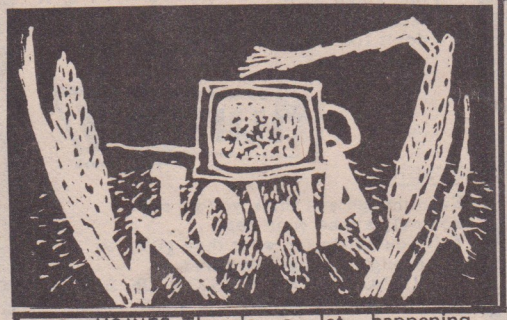

DES MOINES-There's a lot happening underground in Des Moines. Bands include: CADILLAC MOON, ABSCESS, SCREAM AND SCREAM AGAIN, WOODEN SOLDIERS, JUNGLE STUDS, and more. DOWN THE RABBIT HOLE broke up, but ther were never a serious band. The INDIAN AGENTS (my band) went through some personnel changes, and became the MISSING PAPERBOYS.

A great psychedelic/punk/pop band, the REVERBS, influenced heavily by the SEEDS, put out one LP, The Happy Forest, and broke up after opening for the CLASH in front of 2500 people. Now the singer, Ric Menck, has started SCREAM AND SCREAM AGAIN, which is much harder than the REVERBS. ABSCESS has a tape out, and also a cut on Toxic Shock's Barricaded Suspects comp LP. GHOST DANCE (progressive), and the CHANT, both have recorded.

Zines: Anonymous is a peace newsletter put out by some kids. My zine, Buff@lo, is the only real fanzine. It's available for $1 pp. I have a hardcore/old punk radio show on KDPS 88.1FM called "Buff@lo Radio: There's No Such Thing As New Wave". Bands and labels, please send me records for airplay and review. If anyone wants tapes of old Des Moines bands, like ATOY and The LAW, please write. Also, bands that are going to be touring through the Midwest, rumor has it that So Your Mother's is opening up again! It's a great club, and anyone who wants booking info should call me at (515)255-5019.
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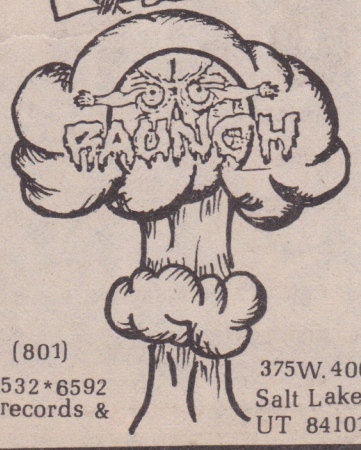

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Murray Kapell-vocals-16
Roan Kaufman-guitar-16

JUVENILE TRUTH started about 2 years ago, and has been a learning experience ever since. The name often seems too generic, and has lost much of its meaning for us. We're looking for a new one (any suggestions?). Our ideas and specific beliefs on things are bound to change, so we don't want a name that has to change with us. That's sort of what JUVENILE TRUTH is all about: we're young and that gives us a lot of room to learn or grow in areas such as musicianship, ideas, lyrics, as individuals within a group (band, scene, world, etc.) and simply as individuals. Being "true to ourselves" is a way of justifying the changes that we go through and to steer us clear of the hypocrisy inherent in everyone.

Our eclectic music, though it would be impossible to include our whole lives, has been influenced by the following: Andrew/ HUSKER DU, NEW ORDER, MISSION OF BURMA. Roan/ U2, MINOR THREAT, HUSKER DU, A.O.F. Michael/ most recently, CARL ORFF, RUSH, PETE SEEGER, NARADA MICHAEL WALDEN. Murray/ influenced mainly by how his throat has naturally grown, everyone from old movie stars to DIE KREUZEN has an influence on his singing style.

Our lyrics range from gut feelings to carefully thought-out socio-political ideas, however, we always try to put some time and thought into making them worthwhile. They're a way for us to sort things out. As it happens, we share lyric writing evenly.

The "No Enemy" concept is a reaction to specific events and attitudes to which we have been exposed. Sometimes people take sides simply because they differ. One example: we played at our school's 'Battle of the Bands' last winter. We handed out lyric shhets and some people got defensive because they thought they were being directly judged-criticized. A small percentage of those attending formed an aggressive group against us and our friends. The situation was handled poorly by the supervision. A lyric sheet is now in Murray's school file. Still, we try to co-exist, alone or in groups, even if we do judge.

Individual exploits: Roan and Murray are involved in various fanzines, including Mangled Efforts and Politically Correct, and are also involved with other alternative music projects. Michael is a long distance runner and competes on cross-country and track. It's a challenging sport and he enjoys it a great deal. He plays percussion in the school Honer's Band and Orchestra. He has taken lessons for 7 years. He plays a Tama drum set with which he is "very, very satisfied". Andrew does a poetry magazine called Patterns of Speech (same address, $1). He is involved in experimental music and in-jokes with Roan and Murray. He's getting a job and, much to the dismay of the others, should be an exchange student next year.

Future: We would very much like to put out a record. Anyone who is involved in this, or who could give us any information, please contact us. We also hope to start travelling more.

The Name Contest: If you or someone you love thinks of a name, and we use it, you will win a lot: a tape, a t-shirt, a new car, and maybe Murray's bust of J.F.K. So enter today. Check your mail box; you may have already won!

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Thanks!

no enemy

NO ENEMY

Why can't we just co-exist?
What makes you act like this?
Why is your joy others sorrow
Could this be our final hour
NO
ENEMY
What will it take
For you to see
through more than
Just your own eyes.
Why do you see masses
I see individuals
Which one is more important?
Why do you steal and destroy
Why can't you just borrow
Why do you see lies and hate
While I see joy and sorrow
I can't reach those who care not hear
but I see the help I need very near.
NO
ENEMY
I don't like anger
it turns my stomach.
I don't like fear
it keeps me from living
I don't like guilt
keeps me from having fun
I don't like sorrow it goes real deep.
NO
ENEMY

hungry

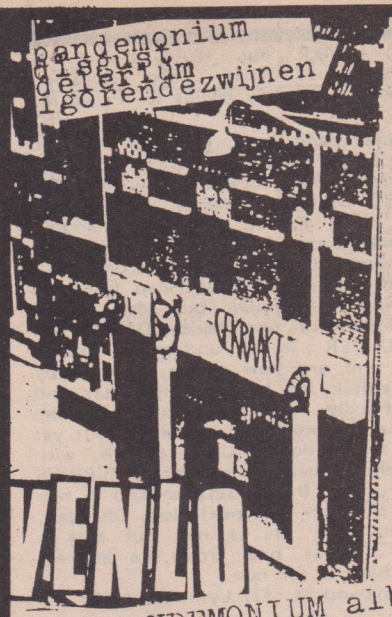
HUNGRY

Even though you think you're right
You only shake your head
Will you settle for what they give you
Not enough strength to stand
STARVING IN THE SHADOW OF A FLAG
Inner city vultures-work so hard
To push the fear they live on others' death
Calls the mayor from his car
For the honest good seems too far away
STARVING IN THE LAND OF PLENTY
Abstract ideas won't help
When razor ribs poke through your skin
Why must so many live on bread
When milk and honey feed the few
The world economy is a political food chain
A war no one wins

LOST FRIEND

LOST FRIEND

We used to be so close
Alike in every way
Always together
Sharing ideas
Reaching in darkness
And stumbling in the night
We used to be so close
Then you walked away
And turned against me
Now whenever we are together
A fight is in the air
And I hate what you're becoming
It kills me inside
Cuz I'll always remember
What it used to be like



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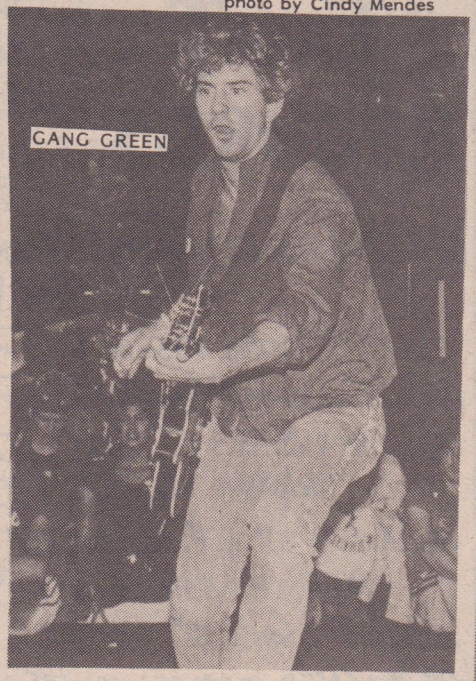
The Channel has started booking all-ages hardcore shows again. The SUICIDAL TENDENCIES/ F.U.'S/ STRANGLEHOLD gig was the first in several months and went off well, pulling in about 1000 people. the F.U.'S and STRANGLEHOLD are both home from their tours. This is the season of the vinyl overflow: the F.U.'S have a new LP, Do We Really Want To Hurt You, due out by the time you read this. They've also added Steve Martin as a second guitarist, and sound more powerful than ever. Taang Records released the new 7" by STRANGLEHOLD, with a great redone version of "Same All Over", and "She's Not Leaving". STRANGLEHOLD are presently one of Boston's hottest live acts. Taang has also issued a posthumous single by LAST RIGHTS. SORRY's first album, Imaginary Friend, is finally out after long delays and it was worth the wait. CANCEROUS GROWTH will be going into the studio soon, to begin work on a record. TERMINALLY ILL are going to release a posthumous cassette. D.Y.S. have just finished mixing their second record and it'll be out, eventually, on Modern Method, who just released S.D.D.'s third record, How We Rock. S.S.D. haven't done a Boston gig since April.

photo by Cindy Mendes



MOVING TARGETS were one of Boston's best new bands last year, but broke up after about 6 months together. They just did an incredible reunion gig at Chet's Last Call, and guitarist/vocalist Kenny Chambers told me they're thinking of making another go at it. The TARGETS' forte is aggressive, HUSKER DU style thrash, and they feature an extremely innovative and versatile rhythm section in drummer Pat Brady and bassist Pat Leonard. Check out their tracks on Conflict's Bands That Could Be God compilation. Hope they decide to try again.

In other band news, guitarist Tom and bassist Toby have left POST MORTEM. K.S.K. have changed their name to GOD'S FRIENDS. SILENT SCREAM has a new vocalist, Tom Wilson, and are changing their name because it's already taken by another band. Looks like the SMEGMA AND THE NUNZ reunion I mentioned last time isn't going to happen, but some former members have a new band, DAMM. SIX FEET UNDER have undergone lineup changes and are now a trio, fronted by Smash! editor Jed Hresko, on guitar and vocals. Finally, the hottest piece of news has to be the stories I've heard about yet another reformation of GANG GREEN, with Chris Doherty being joined by ex-JERRY'S KIDS drummer Brian Betzger and a new bassist. More on that next time. Oh yeah, Suburban Voice #12 is now out and is available for $1 ppd from the address below. That's it for now.
Al/ 13 Portland St. #7/ Lynn MA 01902

photo by Jane Simpkin

SORRY,
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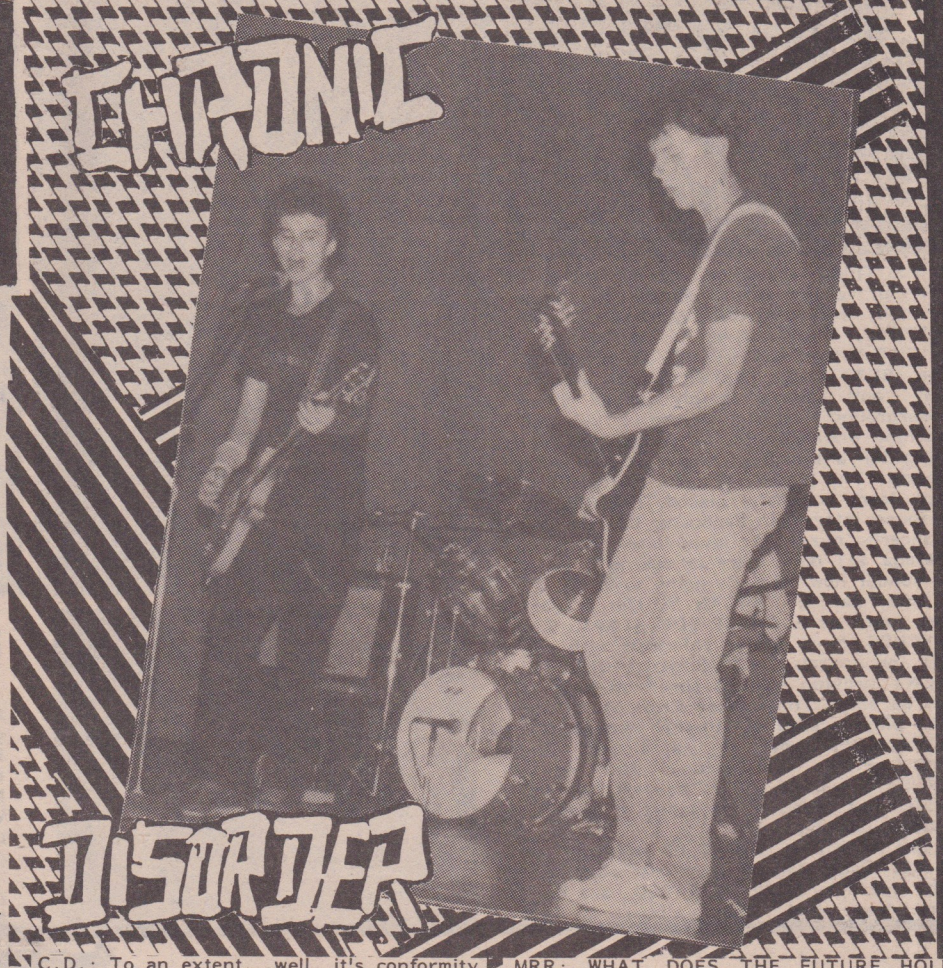


Questions by Steve Spinali (MRR), Rob Banks (WWUH, and formerly Rob deCradle of the FREEZE), and Jim Trimble (alias B546 at Maryland State Prison).

Most answers by Spit/Jason

photo by Eileen P

MRR: WHO ARE THE MEMBERS?

C.D.: Jon Morris (guitar), Mike Mansfield (bass), Spit Respectable (guitar, vocals), and Brian (drums).

MRR: WHO DO YOU LISTEN TO?

C.D.: S.L.F., the DAMNED, and other '77 bands. CRASS, and many current hardcore/punk bands. Brian likes E.L.P. and YES. We're the only punk band that he likes. And Mike says the RAMONES are "holy". From Sweden, the HEADCLEANERS, ARROGANTA AGITATORER, and T.S.T. From Australia, CIVIL DISSIDENT, MURDER MURDER SUICIDE, PERDITION, and VICIOUS CIRCLE. From elsewhere, RAW POWER (hi there!), U.B.R. (they sent us the lyrics to one of their songs, "Nostalgia", which we cover at gigs), RIISTETYT (hello there again), and the STALIN.

MRR: WHAT DO THE MEMBERS OF CHRONIC DISORDER DO WHEN THEY'RE NOT IN CHRONIC DISORDER?

C.D.: Jon goes to college and the rest of us are still in high school. Brian is on the track team, Mike skates, and I try to help my girlfriend put out Underground Propaganda (P.O. Box 9547/ Wethersfield CT 06109). MRR: WHAT IS THE REACTION TO YOU IN SCHOOL?

C.D.: Last year when Jon was going to school in Boston, he got beat up pretty bad by the locals for being a "punk". I've been pushed into walls/closed doors and had received telephones death threats last year. But this year I'm a senior and no one seems to bother me anymore. Brian doesn't get bothered at all, but Mike has been hassled. The song "Final Line" was inspired by these kinds of incidents.

MRR: WHAT WAS THE INSPIRATION BEHIND "POINT-COUNTERPOINT" ON THE FRED EP?

We wanted to do something a little out of the ordinary, and we had been listening to rap music on the way to the studio, so we decided to dump the lyrics I had written and to just talk through it. The part at the end about Ian Curtis and Sid V is an impromptu satire about how "living" people just love to worship dead ones.

MRR: WHY THE NAME "CHRONIC DISORDER?

C.D.: It means 'continually repeating chaos'. We picked this name cos it's one that we won't outgrow. We are our own record company, managers, and "promo agency", and that's the way it'll always be...even if we never get the hang of it.

MRR: WHAT ABOUT STRAIGHT-EDGE?

C.D.: No one in this bands really gets messed up, but it's not something that we "preach". We're not bothered by people getting drunk or taking drugs, unless they're a danger to us or other people (thank "god" no one throws firecrackers at shows anymore), or themselves.

MRR: DO YOU THINK THAT PUNK IS A FORM OF CONFORMITY TO SOME EXTENT?

C.D.: To an extent...well, it's conformity to non-conformity. The totally lifeless, personalityless people will dye their hair green and come in with weird, outlandish clothes. They try to buy a personality at a boutique. No, that's not it. There's always the people who get sick of doing the same thing over and over, and decide to listen to some music that they can get psyched to, rather than being photocopies of everybody else.

MRR: DOES PUNK SUCK?

C.D.: It could use some help.

MRR: TELL US ABOUT THE SCENES YOU'VE PLAYED, ESPECIALLY IN CONNECTICUT. IS THE SCENE DOING WELL?

C.D.: We've played in N.Y. and Western Mass in the past. Both gigs were ones that we were glad we could make. Most of the scenes in CT seem to be in Southern Connecticut, as far as bands are concerned (we're from Northern Connecticut). The shows we've been to and played in So. Conn., not too many people showed up (and if they do, it's to sit around in the parking lot while the bands play). Up here, on the other hand, gigs are much more scarce, and you can always count on people showing up. We usually set up the hall shows (all ages) here, but we won't be able to for a while now because we put our money into our EP.

MRR: WHY DID YOU CALL YOUR EP 'FRED'? WHO IS THAT FAT, BALD CHARACTER ON THE BACK COVER?

C.D.: We named it Fred because it was a very ungeneric name. Afterwards we found out that in certain foreign countries, "fred" means "peace"...which is a cool coincidence. That guy on the back cover drawn by a Finnish foreign exchange student (hi Jyrki!). We used it because it looked like what a "Fred" should look like.

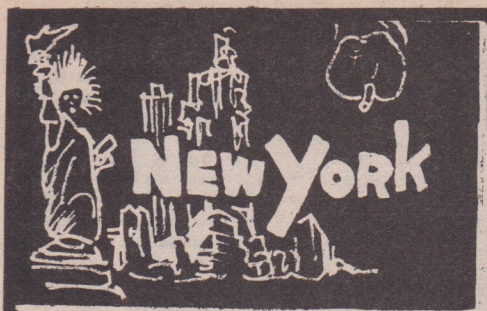
MRR: WHAT DOES THE FUTURE HOLD FOR CHRONIC DISORDER?

C.D.: We're planning on a 3rd EP around the time you read this. We might rerelease a limited edition of our first EP. If we raise enough money through selling our EPs, we'll either record our first LP next summer, or attempt a national tour. If we don't tour next summer, then we will the following summer. If anyone would be interested in setting up gigs or giving us a place to stay, we'd appreciate it. We'd like to play Boston in the near future, so please write us if you can help.

MRR: ANYTHING YOU'D LIKE TO ADD?

C.D.: Hell yes! First, other Connecticut bands you might be interested in hearing: 76% UNCERTAIN, LOST GENERATION, VIOLENT CHILDREN, and the VATICAN COMMANDOS (all have records out). The OUTPATIENTS (W. Mass) are also real good. Second, Reagan has a large following...so vote him out cos no one else will do it for you. It might give us a few more years (then again, maybe it won't). And besides, I'm not sure I'd want to live in a country that would actually re-elect someone like him, and I'm too young to move. Come to think of it, I don't think I'd want to live on the same planet. Would you? In a radio interview, Mike said something like, "Don't vote for Ferraro; she's a woman". Me and Jon do not agree with this thinking. Mike later said that wasn't what he meant. He said his point was that you shouldn't vote for Mondale just because he has the first woman running-mate in U.S. history. Finally, we'll be recording some extra material when we do the 3rd EP, so if you're putting out any compliation records or tapes, we are interested.

CHRONIC DISORDER/ 630 Governor's Hwy/ So. Windsor CT 06074



Yo! Things are hopping around here. A slew of out-of-town bands have come through, including the VANDALS, MEAT PUPPETS, SUICIDAL TENDENCIES, FRIGHT WIG, FANG, TALES OF TERROR. The BUTTHOLE SURFERS are still in town, and have amazingly played every underground venue in the city, thus reaching a wide variety of audiences. Nice going for a bunch of sleazy, butt-licking Texans. The place to play is still CBGB's. Papa Jerry is greatly missed. The Ritz has re-found interest in hardcore, but the jock bouncers, over- 18 liquor laws, and the average $11 door price is making a lot of us wonder how long it's going to last.

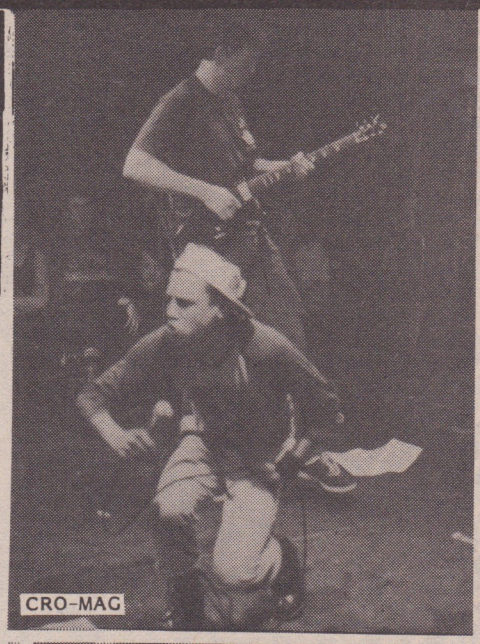
Local bands: REAGAN YOUTH is back from tour, as is CAUSE FOR ALARM. The PSYCHOS have kinda reformed with Big Rob on vocals and Roger AGNOSTIC FRONT proving he can shred on bass as well as sing. The intense CRO-MAGS have been playing around. Another new band is NEVERMORE, who play a slower style punk. Pretty refreshing. Bad news: VIRUS, one of N.Y.C.'s hardest thinking bands, has called it quits doe to personal reasons. Sad but true.

The AGNOSTIC FRONT LP is finally out on Rat Cage Records. It was worth the wait. Jersey's ADRENALIN O.D. are back from tour and their album is out also--Blazing silliness. The FALSE PROPHETS are still in the studio mixing a 12". They're looking for a label.

Plans are being made for an anti-gentrification benefit, with proceeds going to homesteaders. Also, a benefit is in the works, with as many as 10 bands, raising money for the C Squat (one of N.Y.'s only functioning squats). And if we're lucky, there'll soon be a club for out-of-town bands to play with reasonable prices and all-ages admitted.

Peace, love & beer!

Chris Charuki/C.F.A./ 32 Jewell St/ Brooklyn NY 11222.


CRO-MAG

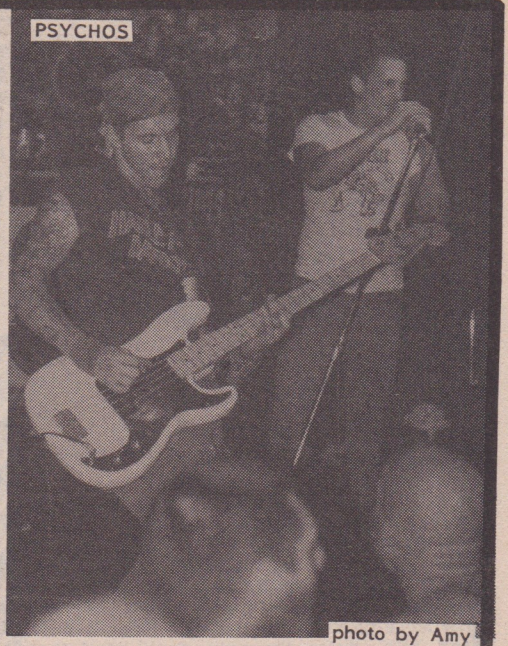

PSYCHOS

photo by Amy

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PRISONERS OF CONSCIENCE

Recently, I came out with a free 30 minute cassette entitled Screaming For Help. I have been asked why I've put so much time, money, and energy into it and then chose to give it away. There are several reasons for this. First, PRISONERS OF CONSCIENCE is a studio band, so no one has heard of us. Not many people are going to spend a couple of dollars on someone they have never heard of. Secondly, by giving the tapes away, I'm reaching an audience that has never heard anything like this before. Giving the tapes away costs a lot of money, but I believe it's money well spent, if it influences people to do something about all the misery in this world. I do not put a label on my music, nor do I want anyone else to. The music, or so-called "type" of music, is not important to me. I do not want my emotions and anger labeled and classified. I came out with this tape for the same reasons someone would write and distribute a pamphlet: to try to educate or influence people about certain subjects.

Politics and hunger, being the main themes of my tape, go hand in hand. Because of the political structure of this world, 20 million people starve to death every year. I have an extreme love for life, and it makes me sick to know that people starve to death on this planet. Most people think that hunger is something that only exists in Africa from time to time....when in reality, hunger exists all over the world all the time. Just like war, hunger has become a "fact of life". Politicians continue to ignore the cry of the hungry. They spend billions of dollars on "defense", and then throw a couple of million towards the hungry, which their own political systems have created. This is nothing but a fucking insult. If more people who are capable of helping helped, this disease called hunger would be cured. Of course, hunger is only one of the very many things dreadfully wrong with this world. Just within the borders of the United States, you can compile a list: racism, sexism, poverty, crime, rape, murder, government, school systems, housing, treatment of the mentally ill and the elderly, just to name a few.

You do not have to look far to see all the evils of this system, and I'm sure that most people that read this magazine are well aware of them. So how do we change them? It is very obvious that forming a band is not enough. Putting out tapes and records are a very effective way of spreading a message around, but where do we go from there? The main problem (as I see it) is that everyone has broken apart and labeled themselves, or has been labeled by the media: punks, skins, hippies, rockers, etc. If you really do care about helping people and changing the system, then you shouldn't care if someone has long hair or short hair, or if they play electric guitar or folk guitar. As soon as we put up borders between the rebels of the system, we destroy all hope of really having any significant impact on that system. Of course there always will be some divisions among groups fighting against the system. For instance, I believe in non-violence, so I'm not going to give support spiritually or financially to groups such as the I.R.A. I dislike the I.R.A. because of their violent approach to solving their problems, not because they're Irish, or because of the way they dress, etc. If we let things like dress, musical taste, and class keep us apart, we will achive nothing.

The road to change is long and tiring, and even the smallest victories take an extreme amount of time and energy. The opposition to nuclear weapons in Europe and the United States is very encouraging. And the anger and disgust being displayed over the Reagan Administration's policy in Central America has been mounting. But the mighty power of the political pigs still lives on. Every little thing we do to take away their power helps. Even though it gets very frustrating and hopeless at times, we've all got to keep trying; because our apathy is their power, their power is our death, our death is their victory. Let's not let them win.

John Dwyer/ 86 Great Oak Ln/ Pleasantville NY 10570

SCREAMING FOR HELP

APATHY KILLS.

This worlds a mess we all agree,but you just sit there and stare at the T.V. Do you really care or have you given up hope.You tried to change things but no one heard your voice.So you closed your mouth and joined the crowed.Another apathetic person roaming around.

CHORUS: Apathy kills,please open up your eyes.
Apathy kills,has hate made you blind.
Apathy kills,it's up to you and me.
Apathy kills,lets kill apathy.

You wake up in the morning and see the headlines,nuclear missiles,guns and tanks,El Salvador,unenployment and you do'nt even blink.Well all those statistics, numbers and charts are peoples lives that have been lost.You see the death chart but not the dead bodies.You just turn the page and read the funnies.

CHORUS.

Your apathy is killing both you and me,it gives the people on top all the power they need.Intill you open your eyes and stand against their greed,their going to continue to walk all over you and me.They got their bombs,war and hate. So we've got to do something before it's to late.

CHORUS.

MAN AT THE MONUMENT.

Intro: On december.8,1982,66 year old Norman Mayer drove his van to the base of the Washington monument.He got out wearing a dark motor cycle helmet,and a blue jumpsuit.And he then threatened to blow up the monument with 1,000 pounds of imaginary dynamite unless all public and private forums beqan a national dialouge on the threat of nuclear war.Several hours latter as he tried to drive away,the police opened fired on his van,hitting him 4 times in the head and causeing the van to flip over.He died several minutes latter from a bullet wound in the head.

Theres a man at the monument with some dynamite,he's going to blow it up if he does'nt get what he wants.He doas'nt want money or materialistic things,he just wants peace for you and me.All his life he's tried to change this crazy world this vicious game.But no one ever listened no one ever cared.Then he hit the dead end,he felt very lost,he had to get his message across at any cost. So he drove his van to the monument where he died a violent death.A victim of society,but they called him a terrorist.What he did was wrong but his intentions were right.He tried to save the world in his own twisted way.But when people picked up the papers early next day,they just said"another madman another day". Well who's crazier him or us? We just stand by as the world falls apart,afraid to say how we feel,we just turn our backs and live in fear.While the governments of the world build up the bombs,millions of T.V.s are turned on.Millions of people turning their backs,give the governments all the power they need to take control of you and me.These are the true terrorist,the ones with the bombs,in Moscow and Washington they plan death for us all.These political pigs give speechs of peace then order increasse's in the arms race.How longer are you going to believe,that what they do is beneficial for you and me.Their going to destroy this earth,there gonna blow us all away.Norman Mayer new this and it drove him insane.He could'nt stand the hatred,and he could'nt stand the pain.He had to make people listen,he had to make them see,that nuclear war means the end for you and me.So he did what he was taught by the super powers of this world?when they do'nt listen use force?So he struck out with violence and he paid the cost,he lost his life trying to save the world.But still no one listens,it seems that no one cares,how many more men must die at the monument before we open up our eyes and ears?

ENDING: Norman Mayer was a man of peace but was pushed to violence by all the apathy in this world.no one ever listened to him,so he turned to violence to try and get people to open their eyes.It cost him his life,and he is now labled a terrorist,for trying to save the world in his own twisted way.Mean while the United States supports murderous governments all over the world,and they get respect from the majority of the population.WHY?

EL SALVADOR.

There's very vew prisons in El Salvador,most people they just throw in a grave. And Reagan gives them the shovels to diq those shallow graves.Land reform and freedom of the press,another fucking con,to try and keep the people on their side of the line.Lots and lots of talk,but no results at all,thats why there's a revolution in El Salvador.

40,000 dead and many more to come,but Ronnie keeps pushing more and more guns. He talks of democracy and human rights,as the death squads take a couple more lifes.You pick up the paper or listen to the news,it's so one sided you never hear the truth.The Russian threat and the domino theory,it's time to send the troops this wars getting weary.

The U.S. government abuse's Nicaragua they say there's no freedom at all well open your eyes you stupid jerks it's the same story in El Salvador.Your hypocrite's and lying fools you talk about freedom but the military rules.The man with the wire tied to his toes getting electric shock,does'nt want your so called freedom so why do'nt you FUCK OFF.

SUGGESTED READING

"The Politics of Nonviolent Action" (3 Part Book) by Gene Sharp.
"Social Power and Political Freedom" by Gene Sharp.
"Non-Violent Resistanc" by M.K. Gandhi.
"Civil Disobedience" by Henry David Thoreau.
"Instead of Violence" by Arthur and Lila Weinberg.
"The Pacifist Conscience" by Peter Mayer.
"In Place of War" by American Friends Service Committee.
"The Peace Book" by Burnard Benson.
"Strenght to Love" by Martin Luther King Jr.
"Why We Can't Wait" by Martin Luther King Jr.
"Salvador" by Joan Didion.
"El Salvador:A revolution confronts the United States" by Cynthia Arnson.
"Nuclear Madness:What you can do" by Dr. Helen Caldicott.
"Nuclear Illusion and Reality" by Solly Zuckerman.
"Children of war" by Roger Rosenblatt.
"The Dispossessed" by Ursula K. Le Guin.
"One day in the life of Ivan Denisovich" by Alexander Solzhenitsyn.

Amnesty International USA 304 West 58th street,N.Y.,N.Y. 10019 (Working to free all Prisoners of Conscience.

SYRACUSE-Block it or eat it, Syracuse rocks! A cool little scene (gigs draw 100-300), located right in the middle of New York State. There's been somewhat of a HC/alternative scene for the last 3-4 years, but it's really come into its own lately. We have a regular all-ages hall at which Rabid Monkey (local B.Y.O.- type organization) has been doing shows lately, a brand new zine (Raw Leakage), and a number of exceptional and original bands, each with their own distinct sound and ideas.

CATATONICS

photo by Bob Cat

CATATONICS are pretty much the founders of the current HC scene. Jackhammer thrash, tight as shit and loud as fuck!! Might be a toss-up between them and JERRY'S KIDS as to who holds the Ultrathrash sweepstakes crown. Their debut 5-song EP should be out soon, so judge for yourself. S.F.B. (SHIT FOR BRAINS) are excellent metal/punk, along the lines of KRAUT or G.B.H. S.F.B. combine power with hooks, riffs, and melodies that make one hot fuckin' band. Great originals! Recording plans soon, so watch for these guys!!

STILL BORN

photo by Michelle Cat

STILL BORN are raw and rowdy! Newest kids on the block, made up of "vets" of the scene. They call themselves "psychedelic oi" (I'd call it "psychotic"), and are definitely different. Their singer, Al, has to be seen to be believed (and then some!).

KATSAPI are an experimental/industrial type band, complete with a rhythm section of trash cans, assorted metal cannisters, a drummer, and sometimes 2 bass players. Interesting "collective", they change everything from personel to musicians every gig or so. Only band of its kind in Upstate N.Y.

ONE DEATH 2 are a young, energetic, loud/fast HC trio who've recently changed styles and have adopted a roots/reggae/punk sound ala early CLASH or BAD BRAINS (without the Jah overtones). We'll have to see on this one.

For more info on area bands or to get gigs in Syracuse, contact: Belvy (315)672-8490/ 127 Maple Dr/ Camillus NY 13031, Jeff or Jack (315)656-2878, or Raw Leakage zine/ (same address as above, for 50¢).

Thanks, Nicky Static

LONG ISLAND-We are seperated by 2 counties, Nassaua (closer to N.Y.C.), and Suffolk (further east). There are few places to play at the moment, but people are slowly having shows in their basements, garages, etc. The major bands seem to be the NIHILISTICS, who play quite often in the city, but have been playing places like My Father's Place (Nassau), and some new club which just opened called Punk's Playground or something like that. INSANITY DEFENSE haven't been playing that much because of the work they are putting into their EP. SATAN'S CHEERLEADERS are in the studio right now, and both new releases will be on Unsound Records, and should be out soon.

New bands are popping up left and right. The new & improved JUSTIFIED VIOLENCE are putting out a 6-song EP late in the fall on Diversified Records. HORROR PLANET are another new band which has a member of the DEAD VIRGINS in it.

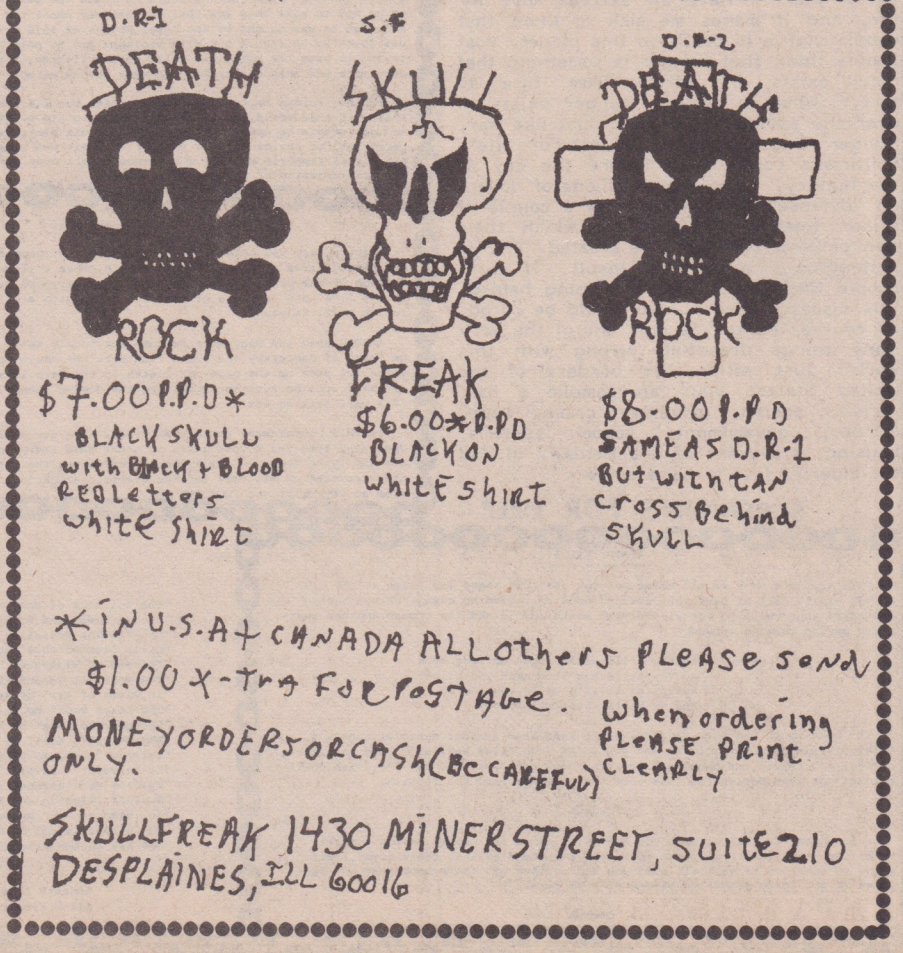
Some L.I. fanzines are Crisis and Y.B.U., both working on their second issues. A new one is Gore (horror rock), and also a photozine is in the making, named Urban Riot. That's it from the sinking island.

Bob Crisis/ Crisis zine/ 30 Green Tree Ct/ Northport NY 11768.

JUSTIFIED VIOLENCE

photo by Jordan P.

GARAGE
BANDS
SEND ME A SAMPLE OF YOUR MUSIC FOR A COMPILATION TAPE
NO BAND TO YOUNG
I'LL USE ALL I CAN.
SCOTT · 1905 CHAMFERS FARM RD.
CHESTERFIELD, MO. 63017



PHILADELPHIA-The first I want to say is that I did not write the "bloody pulp, puncturing his lung, etc," line in MRR 17. Someone else added that and I still don't know the actual condition of the victum of the Maryland skin attack (who was the subject of the writing). Also, I am not the author of the Hey Punks flyer, which was reprinted in the same issue, contrary to false rumor.

There has been a long absence of all-age gigs, due to the usual venue problems. Lenny and Christian have formed C.R.U.N.C.H.(Crazy Radical Underground Noise Called Hardcore) Productions and plan to open an all-age hall called The Sound Step. Bands should leave a message for gigs: (609) 931-7828. HUSKER DU would have opened the new hall, but could not due to the conditions of a contract they signed for Randy-from the "New York South" club in South Jersey. Besides that reason, many Philly people won't go to the "New York South" gigs because of the high door prices, water prices (!), and now there is increased harassment from the local cops. Lenny and Christian have always done shows with the highest standards and principles. No one has ever been ripped-off or pressured to sign contracts. I encourage all interested bands to contact them and play Philly first-if you feel a need to play the "New York South."

During the recent dead period for all-age shows, the East Side Club has provided many good shows, although it is an age club. Band booker Bobby Startup has been in communication with C.R.U.N.C.H., and they are working cooperatively together.

WKDU, the non-commercial radio station that has long included hardcore and new music programs, is off the air for a while. Hopefully, it will return as soon as possible. HC dj Jeff Jenkins' show R.I.O.T.(Radical Insane Off-the-wall Tunes) used to host the MRR radio show.

SOS is the hot local label now. So far, SOS released the 7"s by FOD and Kremlin Korps. The address is Speed of Sound Records, PO Box 16117, Philadelphia, Pa. 19114-0117.

Mutant Baby Cassettes is planning to release a compilation tape with HC and other types of sounds. The only bands I can confirm for now are Initial Attack and the Butcher Brothers (the latter is now broken up). MB Cassettes has already released a tape by a new band--Social Slugs. Initial Attack completed a tape called Not To Be Confused , which should available soon. SUNSHINE STATE and HOMO PICNIC (silly name, but they're not anti-gay) are new and show potential.

SADISTIC EXPLOITS (now managed by Lenny) are supposed to be on a New York compilation called S.C.R.E.A.M. (Sampler Containing Really Exciting American Music). A re-united Decontrol has been gigging and are fantastic.

Humor Dept.: THE DEAD MILKMEN have been playing a lot and released a tape called Death Rides A Pale Cow. The MILKMEN Stomp is a classic. Sometime Promoter Howard is the vocalist for FAT HOWARD'S ARMY (FHA). They do some covers (e.g. HUSKER DU'S "Diane"), and Howard's stage persona somewhat resembles Max from NAKED LADY WRESTLERS. FHA recently toured in the midwest.

One of the better art bands, MR. MEHTA, is in the studio and will hopefully release something. Luna Ticks, from the band MORE FIENDS, has been turning mix, paint exhibits and post cards. She did the cover for the Get Off My Back compilation.

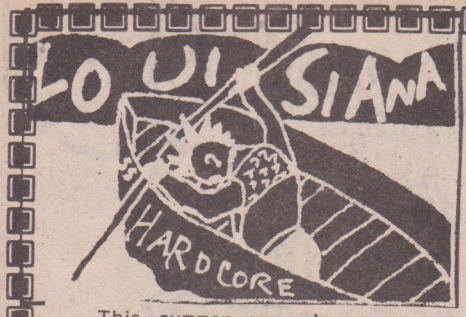
That's all I can think of for now. I agree with those who advocate voting in this specific election, to try to stop asshole Reagan. Congratulations Dave , MDC, for the birth of your son.
Ronald Thatcher/ PO Box 263/ Maple Shade, NJ 08052/

MEMPHIS-It's been some time since the last report. First off, we've had tons of shows here lately, and any out-of-town bands who want to play should contact Steve McGee at the Antenna Club (901)725-9812, or call (901)682- 1218 and ask for Chris. I will help promote shows and get you a gig, plus we'll do flyers.

On to the local scene: the MODIFIERS have broken up, as have TRIGGER & THRILL KINGS, MAD RATS, and BURNING SCHWEN. These bands will surely be missed. ERASERHEAD are one of the hot new bands around town. They thrash like no one else, with total reckless abandon--speedmetal mixed with hardcore. They have a demo that shreds. They will be doing a small Southern tour soon, and then a larger one afterwards. If interested in booking them, call (901)682-1218. Will send press kit and tape. Serious inquiries only. Or write: 142 So. White Station Rd., Memphis TN 38117.

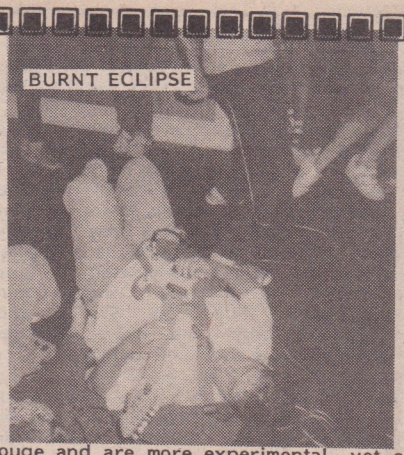
PANTHER BURNS are working on a new LP to be released soon. NEON WHEELS LP is out now. The RANDY BAND are in the studio working on vinyl. Other new bands are the MARILYNS, who are girls and a guy drumming. They're real hot, as are the THUNDER LIZARDS. The SKOPTZIES, my band, are an industrial/experimental/electronic music band. We are a tape label, Harsh Reality Music, mostly dealing with industrial sounds, that has 6 releases out. For more info, send a 20¢ stamp for a catalog (P.O. Box 241661, Memphis TN 38124).

Malice #8 is out and available for consumption. Send $1 to: P.O. Box 241022, Memphis TN 38124. That's all for now. Skankman



This summer was slow compared to last year, with fewer shows, due to lack of places to play. With the exception of Ron Christ's basement, there were no all ages shows until the DK's show. TOXIN 3 has bailed, never to return, leaving DISAPPOINTED PARENTS as the oldest existing punk or HC outfit left in LA.

NO MORE FUN is the hottest group here now and hail from Baton Rouge. They have a sound reminiscent of NEGATIVE APPROACH, but not totally derivative. BURNT ECLIPSE also hail from Baton Rouge and are more experimental, yet can thrash it out. Other bands that are relatively new to the scene are BUNG HOLE SKATERS from Slidell, FIRE from New Orleans, and, also from New Orleans, S.S. INJUSTICE


BURNT ECLIPSE

NO MORE FUN

Fanzines still coming out sporadically are: "Null and Void," PO Box 24002, New Orleans, LA 70184, and "Krapp Digest," of which I'm a contributor (articles, fiction and non). "Krapp Digest"/ 108 Lana Dr./ Lafayette, LA 70503

We have formed a non-profit production company to put on HC shows in Lafayette, with an all ages concept. We have a place to do these shows, so have all these touring bands contact us. Oh, yeah, a new magazine from Slidell: "The Have Nots"/ PO Box 2603/ Slidell, LA 70458. I forgot to mention my band REALITY ON TRIAL. Contact me for REALITY ON TRIAL info or gigs in Lafayette. Thanx, Christopher Cart/ Rt 3 Box 210A/ Crowley, LA 70526.

BRAND NEW "12" FROM
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U.K £ THREE
(POSTAGE INCLUDED)
Get it FROM:
EXISTENZ
c/o GEORGSSON
KUSTRODDARV. 47
26200 ÄNGELHOLM
SWEDEN
MAN 20 MINUTES OF
SWEDISH PUNKROCK

Hi. This report is by X-No. 1 Lugoman, working at the Metroplex (all-ages club in Atlanta). First off, the Metroplex seems to have quite a lot of problems with bands that call and book a show, and then don't show up or call. Some of these bands are: SS DECONTROL, EFFIGIES, CRASH BOX, STALAG 13, IRON CROSS, etc. Where were you??? You're only hurting yourselves by making your fans come to these shows. Please correspond. Anyway, the Metroplex plans on opening up a new location a couple of blocks away, but... Recently, the big DICKIES show was cancelled because their lead singer was hospitalized. Five minutes after that cancellation was called in, BLACK FLAG's manager called to say that they needed a gig, and took that date. What luck, right? well forget it, because BLACK FLAG cancelled the day before the gig. Talk about disappointed fans! The next night went much better though, when M.I.A. and AGENT ORANGE played to a thrash-starved crowd. Then AGRESSION was set to play a few days later, but they didn't show! Boy, these hardcore bands sure know how to hurt a crowd! CAUSE FOR ALARM, BATTALION OF SAINTS, and VATICAN COMMANDOS did a hot show though. These guys are all really nice people and are welcome back anytime. Then ADRENALIN O.D. played, and they were my favorite.

RAZORS

On the local front, LITTLE DESTRUCTIVE SCHOOL CHILDREN have broken up because of an overprotective mother. D.D.T. needs to go on tour badly so they won't lose their enthusiasm, because they are the best. NEON CHRIST just finished their first tour and are really tight. STEVE STILETTO & THE SWITCHBLADES have gone on tour: see them if you can. New bands are: BAD DOG and ANTI-HEROS. Another new band is ROB'S SECRET BAND. Don't know much about them except that one is a member of D.D.T.

NEON CHRIST

As you may or may not know, Metroplex is an all-ages club, and we expect a large increase in business when the '21 year old' law passes, and when we relocate to a more spacious location (390 Marietta St) by mid- October. For more info here, the current address is 300 Luckie St/ Atlanta GA 30313. Ask for Paul, Tony, or John. Then there's the 688 Club (688 Spring St/ Atlanta GA 30313). Ask for Steve May. That's it.

D.D.T.

A TALE OF TWO TOURS

MILANO: CRASH BOX

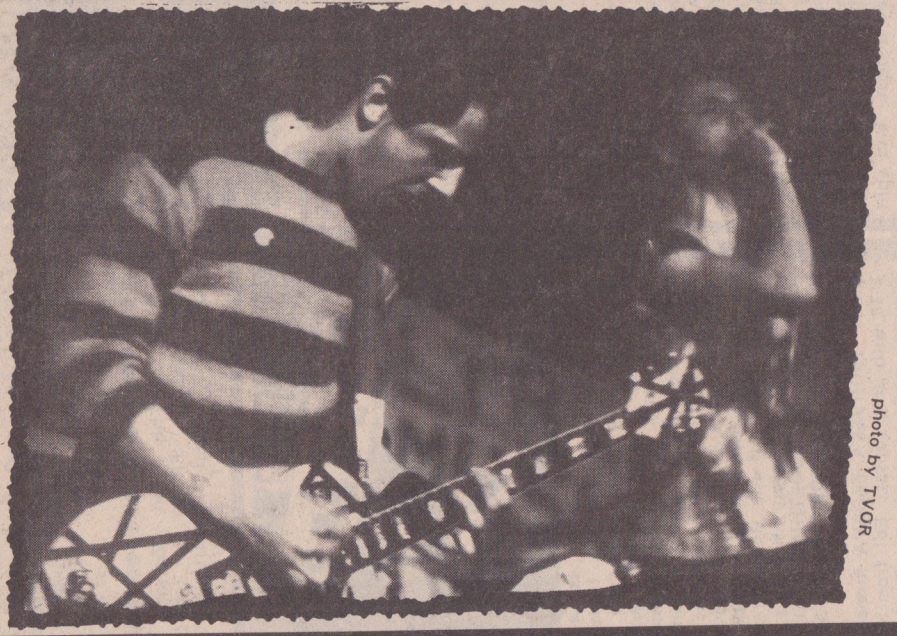


photo by TVOR

Dear MRR, and bands in Europe,

We are CRASH BOX, an Italian band. We are writing this to tell you about our trip to the U.S. We planned to come, touring from East Coast to West Coast, but we had problems with our drummer (he quit the band two weeks before we left Italy). We called Chris from Bad Compilation Tapes for some help, but because he was busy with RAW POWER's tour, he gave us the phone number of a guy in New York who books tours, named Johnny Stiff. When we called him from Italy and asked him if he could book the tour and find us a drummer, he said "no problem". But when we arrived in the U.S., it was a different story. We had to buy a van from a friend of his for $600, and met the drummer (a friend of Johnny's too). Neither of them had any money, so we had to pay for them all the way along. Unfortunately, the van never really worked (we had to make repairs several times, not even making it out of New Jersey). We had left in the night from New York, and 20 hours later, the transmission died. We had to cancel all the shows in the following days, and Johnny told us the rest were cancelled too, by the local promoters. We were stuck in North Carolina for a week, and finally played our first show. Johnny and his drummer friend took all the money, and only left us with $10. Then he kept asking us for more money, even though he knew we didn't have any left.

We then rented a new van, under the impression (according to Steve Cusmano, the drummer who rented it) that we could leave it in N.Y. But the next day it turned out that we would have to return it ourselves to North Carolina! After we played a gig in Norfolk, Johnny and Steve split for N.Y., and the drummer took all the insurance papers with him, which he cashed back in in N.Y. (our money!). We did manage to play another gig in Norfolk, and in Baltimore, thanks to BATTALION OF SAINTS, and then drove back to N.Y. and abandoned the van (which was in Steve's name). All in all, he ripped us off for $300.

So our tour was fucked. Most of the band members had to fly back to Italy immediately because of no money. Anyway, this letter is not just to complain, but to warn other European bands that might be planning to come to the U.S. Be careful about who you contact! Not everybody in the U.S. is like those guys. In fact, most people are really friendly, and we'd like to thank all the following folks: C.O.C. from Raleigh, N.C.; Allyson, Cheruki, Leslie, and many others from N.Y.; Juan, Luis, and their parents; Chris from L.A.; Chris, Dave, and Suzanne from San Diego; the Tijuana punks; and all the people at MRR.

CRASH BOX/ c/o Hassert/ Piazza Santo Stefano 4/ 20123 Milano/ Italy

raw power

Dear MRR,

I'm Mauro, singer for RAW POWER, the Italian band that just finished touring the States. We spent 42 days in the U.S., 6 weeks which the band enjoyed to the last minute. We'd like to thank all the people we met on the road from coast to coast, as it's been the best experience we've ever had. So, thanks to: PSTCHO (Boston)/ Jason (Hartford)/ Donna 7 co. (Philadelphia)/ Jasen, friends, & family (San Diego)/ Chris' uncle (L.A.)/ Richard & Sean (Las Vegas)/ Paul, Urs, & sistet & Tasha & all the friends (Tucson)/ Brian (El Paso)/ Sheila & friends (Roswell)/ Spike, his sistet & husband, kids, & cats (Del City, OK)/ Garage Productions for the best pizza in the States (Minneapolis)/ Paul & wife & DANDELION ABORTION, Julie & babies, thanks for the recording & best spaghetti (Indianapolis)/ Special thanx to BREAKOUTS, Danny & Wendy, Anna & sister & brother, we love you all (San Francisco)/ Dave & Akiko, for being so patient with us, DASH & RIPROCKS, Bob for the good party (Morgantown)/ Jurgen & friend from W Germany for being so mad. And, of course, Chris & Dave from Bad Compilation Tapes for making all this possible. If we forgot someone, please don't get mad. We had so many addresses when we got back, we might have lost some.

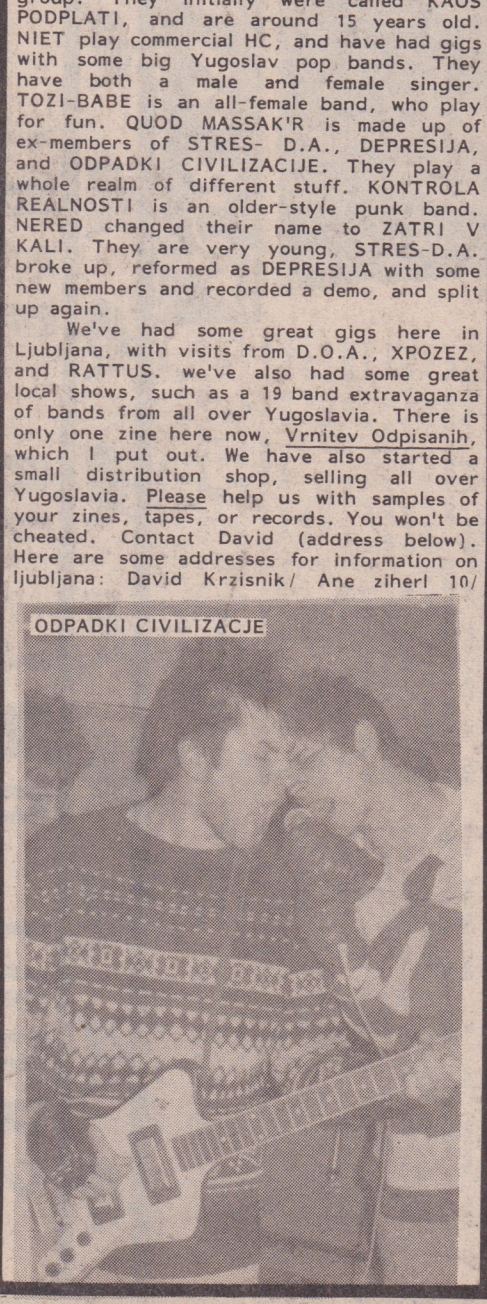
RAW POWER will be returning to the States , beginning November 10th, for 4 months. Probably me (singer), and my brother (second guitar) won't make it this time, but they should have 2 replacements, and will be as hot as ever.

Mauro Codeluppi/ Via 1° Maggio 6/ 42028 Poviglio/ Reggio Emilia/ ITALY.

photo by Murray Bowles

LJUBLJANA-These are the current bands: U.B.R., ODPADKI CIVILIZACIJE, QUOD MASSAK'R, NIET, TOZIBABE, INVAZIJA, NERED, KNOTROLA REALNOSTI, and a few other unknowns. U.B.R. will have an EP out soon on Attack Punk Records (of Italy). they've played some gigs, such as supporting D.O.A., but will have a change in drummers when Robin goes in the army. ODPADKI CIVILIZACIJE didn't play a lot this year, as they lost their practice space. But the shows thay did were great. At first they played melodic HC, but now they are manic thrash. INVAZIJA is a teenage thrash group. They initially were called KAOS PODPLATI, and are around 15 years old. NIET play commercial HC, and have had gigs with some big Yugoslav pop bands. They have both a male and female singer. TOZI-BABE is an all-female band, who play for fun. QUOD MASSAK'R is made up of ex-members of STRES- D.A., DEPRESIJA, and ODPADKI CIVILIZACIJE. They play a whole realm of different stuff. KONTROLA REALNOSTI is an older-style punk band. NERED changed their name to ZATRI V KALI. They are very young, STRES-D.A. broke up, reformed as DEPRESIJA with some new members and recorded a demo, and split up again.

We've had some great gigs here in Ljubljana, with visits from D.O.A., XPOZEZ, and RATTUS. we've also had some great local shows, such as a 19 band extravaganza of bands from all over Yugoslavia. There is only one zine here now, Vrnitev Odpisanih, which I put out. We have also started a small distribution shop, selling all over Yugoslavia. Please help us with samples of your zines, tapes, or records. You won't be cheated. Contact David (address below). Here are some addresses for information on ljubljana: David Krzisnik/ Ane ziherl 10/ 61000 Ljubljana/ Yugoslavia, Gregor Karpov (U.B.R.)/ Bratov Ucakar 42/ 61000 Ljubljana/ Yugoslavia, Tomi loboda/ Kolarjeva 26/ 61000 Ljubljana/ Yugoslavia, Sergej Konte/ 29 Herceg divizije 12/ 61000 Ljubljana/ Yugoslavia.



BELGRADE-The most known bands are SOLUNSKI FRONT, NECROPHILIA, DISTRESS, and ARHIVSKA ZABAVA. SOLUNSKI FRONT is one of the oldest Belgrade bands. They're not actually hardcore, but play fast punk influenced by the RAMONES and DEAD KENNEDYS. DISTRESS are the only real hardcore band, to date. Formed a year and a half ago, they play fast stuff with good, but not innovative, lyrics. They remind me of CHAOS U.K. NECROPHILIA are a black metal/hardcore influenced band. They play raw, horrible noise. Their influences are VENOM, SLAYER, G.B.H., and METALLICA. ARHIVSKA ZABAVA formed in 1980, but are just now recording their demo. They've gone through many personnel changes too. Their lyrics are anti-war, and remind me of CRASS, RUDIMENTARY PENI. Other new bands here are ISTOCNI PRILAZ, SCREWS (oi), DELIRIUM, WARSAVSKI GETO, EUTHANASIA.

The following interview is a set of questions compiled by me (Don). These questions have been taken from inteviews by Izazov, Zasto, Baz Mi, and Stres fanzines. With this interview you receive longer and more to the point answers by Belgrade's ARHIVSKA ZABAVA (Archive Fun), who are currently the oldest band on the scene today in Belgrade. Because of them, much of the Belgrade scene has been revived. Anyway, here goes:

MRR: TELL US SOMETHING ABOUT WHAT MOTIVATED THE FORMING OF ARHIVSKA ZABAVA.

Guido: ARHIVSKA ZABAVA formed in June 1980 with Jole (bass), Edi from NOVI SAD (drums) and me (guitar). Because all of us were into punk since 1978, Jole thought we should form a band. At that time in Belgrade there were already bands such as DEFEKTNO-EFEKTNI (Defective-Effect) and URBANA GERILA (who sounded very much like early HC). Like all new bands, we had problems finding a place to practice but we had better instruments than most bands and a lot of enthusiasm. At that time, also, the first fanzines were coming out, such as Punk, No Naslova, and Urbana Gerila. With this first line-up we lasted a year or two, and were influenced by BLITZ and COCKNEY REJECTS. At that time we were also very melodic (songs such as "Beograd," "Freeze," and "Tomorrow's Hero"). There wasn't a punk in Belgrade who didn't know the choruses by heart. While bands such as DEFEKTNO-EFEKTNI and URBANA GERILA were copying Western bands in lyrics, we were trying something different, trying to find a way to give a message to the media, public and punx. At that time, people used to listen to the lyrics first and then pogo while today people just don't mind the lyrics as long as they can pogo/slam to any band.

MRR: SINCE '77, PUNK HAS EVOLVED INTO A DIFFERENT FORM WITH DIFFERENT MUSIC AND IDEAS. DO YOU THINK THAT IN 2 YEARS TIME YOU'LL HAVE A DIFFERENT MUSICAL AND LYRICAL APPROACH? WILL CONSTANTLY CHANGING LINE-UPS HAVE ANYTHING TO DO WITH IT?

Guido: At the beginning we did play differently. Since our forming, we've had 2 bassists, 7 singers (3 males, 4 females), 2 drummers. I am the only original member left. If there have been or will be any changes in our music (I hope not), they will depend upon any new member's awareness of his/her work as an individual inside the band as well as whether the band as a whole is changing its style because a new trend has come along, or whether it's just carrying on what it started and couldn't achieve with the older members.

MRR: DO YOU THINK YOU HAVE BEEN ABLE TO GET YOUR IDEAS OVER TO THE PUBLIC?

Guido: Of course. We want to influence those who listen to us. Not everything is in "music". Because today there are so many plastik punks, we don't try to look like 'em or copy anyone else. From the beginning we haven't sounded like anyone selse. We have achieved something. They talked us up in Jukebox (an equivalent of Creem) as in local youth papers. We were supposed to be on a compilation of Belgrade bands back in the early '80's and also do a part in a film "Punk, What is it?" (a short film about punk in Belgrade). But there is still a barrier between bands and the public. There is also a lot of idiotism--for instance many younger punx pogo to ZABRANJENO PUSENJE (Prohibited Smoking) and not even listen to their lyrics. Earlier, the public used to listen to the words first and then pogo. Today the situation is just pathetic.

AX: Lyrics are very important but they are not primarily important. Music is more important but that doesn't mean that the lyrics should be done just anyhow because you must pick the right theme to sing about. Lyrics should be written honestly. If I write lyrics they won't be about Thatcher or Reagan because they don't interest me at all. I'll talk about things happening in our society.

MRR: HOW IS THE SCENE TODAY DIFFERENT FROM THE PAST DAYS? WHY ISN'T THERE ENOUGH BONDAGE AND COMMUNICATION BETWEEN SCENES?

Dule: There are ties between punk bands even though they're not big. The biggest problem is that there isn't much exchanging of ideas in the scene. Maybe because there aren't any ideas. The exchange is done on a very very small level between few individuals so that is probably why it's so conservative and dead.

Guido: In the beginning, when we began, there were bands such as KRVNIH TAMOPA (Bloodied Tampons), KRVNIH ZRNACA (Bloodied Seeds), HUMANI GENOCID, URBANA GERILA and DEFEKTNO EFEKTNI. There were also lots of people and zines; it wasn't a fad! There were lots of activists. Punx were everywhere and they were united; they helped each other and would get together

Here are some addresses: Gvido-Djordje Obradovic (Katastrofa zine)/ Strahinica Bana 43/ 11000 Belgrade/ Yugoslavia, Mikan Lazic (SOLUNSKI FRONT)/ Mice Radakovica 2/ 11080 Zemun-BGD/ Yugoslavia, Dejan Slipcic (DISTRESS)/ Bulevar Lenjina 13/2/ 11000 Belgrade/ Yugoslavia.

SUBOTICA-Almost all the groups here are '77 style. There's NADE IZ INKUBATORA, who date back to '78, but have yet to put out a record. PROCES is the fastest band around and have good lyrics. Their guitarist puts out a zine too. BUDA PODRIGIVAC is an experimental punk band. DEBILI U PROLAZU play typical '77 style punk with humorous lyrics. For more info on bands/tapes, etc., write Mircez stoilkov/ cara J Nenada 5/ 24000 Subotica/ Yugoslavia.

NOVI SAD-The only bands playing at the moment are 2 MINUTA MRZNJE and VRISAK GENERACIJE. 2MM (2 Minutes of Hate) is a straight Oi band with not-so-typical skin lyrics. They have a tape too. They were formed out of RAFAL and VAN KRONTROLE in 1983. VRISAK GENERACIJE is a thrash band like INFA RIOT at 45RPM. There is a zine too, called Punk Proces. Contact Bora Davidovac/ Dr. ribara 1/IV/ 21000 Novi Sad/ Yugoslavia.

to exchange ideas and so-on. Local rednecks didn't cause many problems. Today it is all gone. . .Not because there isn't the possibility for concerts, but because there's no interest either at the individual level or on a more organized one. Even if there was, there would be negative criticism from the majority, which would stop the effort. If you ask a typical punk in front of SKC (Youth Cultural Centre) they'd say they're organized but in reality it's just a big circus.

Ljubljana and NOVI SAD have a more honest relationship with punx. There isn't much of a bondage because people don't want to get as involved as during Vidmar ('78- '82), and now Ogrinc Marijana. Individually, you can't achieve a thing, especially if the punx are too "proud" to contact others. Age has an influence on this, too. For instance, in some places (Subotica, Pula, etc) you get the older punx beating on the younger punx because of musical and ideological differences. You've got to ignore people like that or Fox (organizes gigs only for the older bands) and say fuck off. In Ljubljana, the only person who is actually working on the scene is Gigi (U.B.R.), and in other cities there are minor things being done by some individuals.

MRR: IS PUNK JUST A SUBCULTURE TIED TO A NARROW CIRCLE OF PEOPLE IN YUGOSLAVIA?

Dule: Punk has a meaning as a subculture, which will, because of its extremity, develop newer ideas and unite people who are willing to think for themselves. Musically, punk did achieve something; it gave new meaning to rock, and music in general. But now punk is a word without meaning. There are new ideas, but lots of narrow-minded people without a brain who call themselves.

Guido: Punk hasn't achieved a thing. Many magazines talked about punk, but they never defined or explained. They just thought up stupid things.

MRR: WHAT DO YOU THINK OF PUNK'S CONNECTION WITH ANARCHY?

Dule: I think that punk could be much more advanced here in Yugoslavia, if it would be involved more in social change. The level of awareness and culture of punx would have to be very high in order for their ideology to turn into the real thing, which could change something.

MRR: DO YOU THINK FAST HARDCORE IS A LOGICAL CONTINUATION OF '77 PUNK?

Guido: Hardcore has turned into a large uniform. 77 punk wasn't that in its time. OK, so hardcores say that HC is today's music and the logical continuation of '77 punk, but why don't you listen to "Bullshit Two" or "Grevious Music Harm" (tape). They are two excellent compilations. As if today you can't take a flute, put it through a distortion and you've got hardcore. Lyrics are primary.

MRR: Can hardcore bands in Yugoslavia do something to make the scene better?

Guido: They can. But that's all up to the bands and the bondage/unity between bands. Many bands haven't even played many times and already they think of themselves very highly and better than others. There should be more bondage between bands, 'zines, more critics, different ideas. You can't achieve much with only anti-war lyrics which then develop into anti-cop, anti-state, etc (we ourselves are part of the establishment). To sing like DISCHARGE isn't needed unless the CND pays you. (ha,ha,ha)

MRR: What do you think of anti-war lyrics in Yugoslavia?

Guido: In one respect, we don't really need 'em, 'cause it's not as big a thing here as in western countries (U.S.A., U.K., etc.). So what if the U.S.A. and U.S.S.R. can destroy the earth five times when all they need is once.

MRR: How do you get along with other bands?

Guido: In the past four years, we haven't gotten along as well as we do now. We don't try to get in the way of other bands' work or ideas, we just accept them; but we do have our own ideas. From the older bands, we've gotten along with RADNICHA KONTROLA (workers' control), DEFEKTIVO-EFEKTIVI, URBANA GETRILA, 666, and DISTRESS. There does seem to be some concurrence between new HC and Oi bands as in who's better, who swears the most, who's faster, etc.

MRR: Out of all the other bands in Belgrade, you guys seem to sound the most original. How do you explain that?

Guido: We have tried to keep the style we had from when we formed (complicated and melodic bass lines and extra distorted guitar). Other than our songs "Zrtva Rata" (victim of war), and "Izgubljeni Front" (lost front), which are anti-war songs, all other songs have themes about society. We don't try to copy POISON GIRLS, DISCHARGE, CRASS, etc. Structurally, our lyrics are influenced by CRASS.

Info and tape: Guido/ Strahinica bana 43/ 11000 Beograd/ Yugoslavia

ARHIVSKA ZABAVA ARHIVSKA ZABAVA ARHIVSKA ZABAVA ARHIVSKA ZABAVA

Ljubljana thrashers

REST OF THE COUNTRY- TEROR (from Zadar) play 30 second songs. SKOL have a female singer influenced by British-type HC bands. SAVAGE ARMY (from coastal Split) is an Oi band that began as T.S.R. (Third World War). They sing almost entirely in English. SOLIDARNOST from Knin played fast punk before they broke up. Their members moved to Zagreb and now play in SKOL.

PULA-There older punk bands(ANTI ART, 77, KUD IDIOTI), but new HC is there too. MENTALNI NERED (Mental Disoreder) formed in mid-1983, influenced by KAAOS, WRETCHED, EU'S ARSE. Their singer, Don, also puts out the fanzine Izazov, which is full of info from bands all over the world. PROGRESS is also a HC band, and have just started to play. For info, write Don Verbanac/ Lice Faraguna 9/ 52223 Rasa/ Istra/ Yugoslavia.

There are of course thousands of more bands, but it's hard to write about all of them. But please do write to us about, and we will help you in any way. But please send an IRC. It's impossible to answer all the mail without having enough money for postage. If there are touring bands in Europe or coming to Europe, we can help you get gigs in Yugoslavia. Write us c/o David's address (earlier in this article), or call 38 61 576193. Thanks, Gregor and David.

●●●●●●●●●●●●●●●●●●●●●●●●●●●●●●●●

ZENICA-ACHTUNG, ACHTUNG! and D.B.R.K. are the 2 bands from this mining town. they also put out a zine, so help them. write Slobodan guduras/ Prvomajska 44/ 72000 Zenica/ Yugoslavia.

MÜLLEIMER-RECORDS

KESSLERSTRASSE 8 · 7030 BÖBLINGEN

008 Inferno-Tod und Wahnsinn

009 Normahl-Der Adler ist gelandet

010 Maniacs/Tin Can Army

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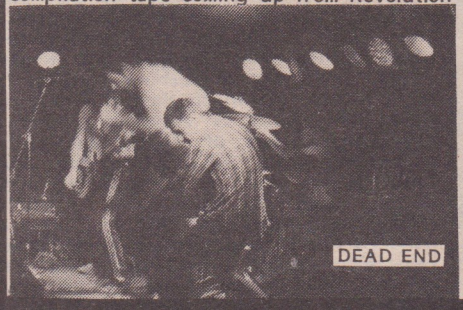
Our distributers are:Rough Trade and Systematic

We are only doing wholesale! Thanks a lot!

TORONTO-I'll start by working my way west to east. Starting in St. Catherine's, there are several good bands such as the K-9 SEDUCERS (Ontario's answer to Flipper), R.O.T., BITTER REALITY, who have since broken up, and the ACTIVISTS, who parted ways with their singer Laura and have picked up a new member to become RUDE GESTURES, who recently opened for the EXPLOITED in Buffalo. From Grimsby, Ontario, comes SILENT MINORITY, who have been around for some time and rumour has it that an EP is expected soon. 10,000 SCREAMING APACHES from London, Ontario have a song coming out on the new London compilation tape coming up from Revolution Records as do the departed '77 style group the DEMICS. The FORGOTTEN REBELS from Hamilton are still around playing weird places. From Oakville come bands like NEGATIVE GAIN, who are semi-skate/ semi-thrash, and a '77 style group called STATE OF MIND. Our own group HYPE is also from Oakville and will be playing in several big shows coming up in southern Ontario. HYPE will also be releasing their second tape due to the poor quality and quantity of the first tape. HYPE plays fast, clean hardcore. WRATH from Brampton is a good thrash band who opened for the SUBHUMANS a while back. A good skate band (per se) from Aurora, Ont. is SUDDEN IMPACT, who made their Toronto debut at the DIRECT ACTION/ HYPE gig on Friday the 13th! Toronto itself has a lot of bands which makes half the crowds at any gig! DIRECT ACTION are still around with a new guitarist in Buzz from A.P.B. and have an overall better sound. CHRONIC SUBMISSION have finally come out of hibernation and are starting to play again. B.F.G.(BUNCHOFUCKINGOOFS) are still around and recently sacrificed one of their gigs to help out IRON CROSS from Washington, D.C., who blew into town only to find their gig cancelled. Someone screwed up! IRON CROSS put on a great show nonetheless! Other bands in T.O. include BOP DOG, P.O.C. (PRISONERS OF CONSCIENCE), BLIBBER AND THE RAT CRUSHERS, NEW MR. ORRS, QUARANTINE, CREATIVE ZERO, and MR. SCIENCE. Rumour has it that ZEROPTION are reforming and rumour has it that Jill Jill Productions is not promoting any more gigs. Whether these are true or not remains to be seen! Two clubs have closed down lately - the Upper Lip and the Turning Point. The Turning Point should be reopening soon somewhere else in the downtown core. Some of the bands in the area that have vanished are VERBAL ASSASSINATION, YOUTH, YOUTH, YOUTH, DEAD END, SECTION 8, YOUNG LIONS, A.P.B., MICROEDGE, and COMMERCIAL SUICIDE. Paul from A.P.B. is going to Montreal to join the band UNRULED and take the place of their old drummer. That's about it - I hope I haven't missed anyone! Interested in playing Toronto? Contact Don c/o HYPE/ Reuben Kincade Productions/ 2272 Devon Rd./ Oakville, Ont. L6J - 5N3. Ph 1 - (416) 842-3232.


DEAD END

CHRONIC SUBMISSION

HYPE

Shows are very rare in Scotland. Part of this can be attributed to the absence of squat venues (there are no squatters rights here; the laws are very different from the rest of Britain). Also, very few bands from outside Scotland wish to play here, and when they do tour, they only play in Glasgow. Bands such as CONFLICT, TOXIC REASONS, and the SUBHUMANS have drawn large crowds though. The same can't be said for BLACK FLAG. Some local bands do organize their own gigs away from the big venues, but unfortunately don't attract much interest.

On August 6, in commemoration of Hiroshima Day, a large, free gig was organized by the ALTERNATIVE, with both Scottish (POLITICAL ASYLUM, SOCITIES VICTIMS, the ABUSE, DIRECT ACTION, A.O.A.), and English (CHUMBAWAMBA, REALITY CONTROL, BLOOD ROBOTS, and MAYBE TOMORROW) bands scheduled to play. Various bands performed, despite the rain, but during POLITICAL ASYLUM's set, the forces of 'law & order' decided, in their infinite wisdom, to close down the gig on some flimsy pretext. Several bands did not get to play. Unusually, there was another large gig held that night, featuring LAST RITES, SUBHUMANS, and TOXICS, which drew a large crowd.

ABUSE

After releasing an excellent demo, DIRECT ACTION lost their guitarist, who now plays rhythm for POLITICAL ASYLUM. Now D.A. have re-written their set and sound similar to D&V. The ACTIVES have released their best record so far. POLITICAL ASYLUM's second demo, Valium For The Masses, has finally come out. It's got 6 studio tracks and 11 live cuts, available from Ramsey/ 3 Balmoral Pl/ Stirling/ Scotland/ FK8 2RD for $5. Having changed their name back from STRUCK to EXTERNAL MENACE, E.M. have started gigging again. A couple of addresses we missed last report are: OI POLLOI/ Deel Allan/ 5 Royal Crescent/ Edinburgh. Deek also puts out a zine called Skinhead Havoc. LAST RITES can be reached at: Allan Currie/ Flat 4/a/ 61 Lenzie St/ Springburn. Other new zines are: Total Beal/ Jamesy/ 19 Thompson Terr/ Fraserborough/ Aberdeenshire, and To The Death/ Gary/ 35 Clanrye Dr/ Whifflet/ Coatbridge/ Lanarkshire.

That's it for now.

Paul & Ramsey/ 46 W Chapelton Ave/ Bearsden/ Glasgow/ SCOTLAND.

Photos by Stephan

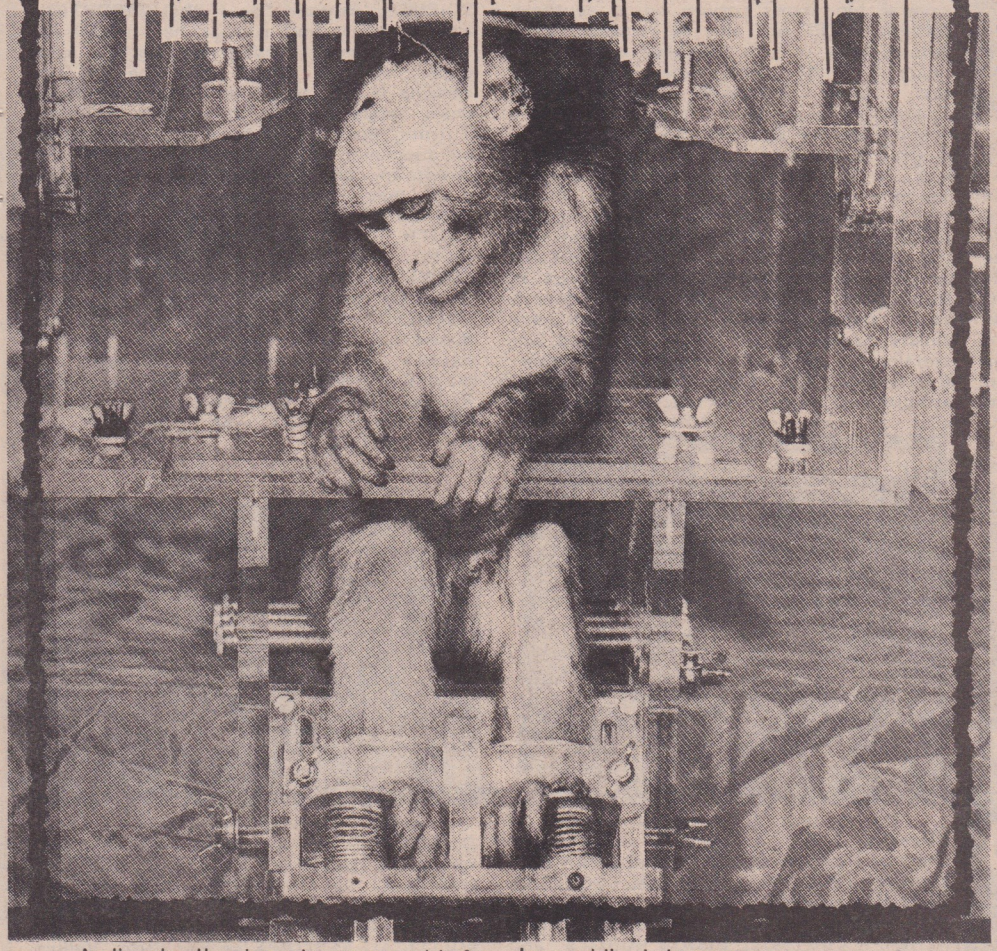
CONSTANT STATE

POLITICAL ASYLUM

There has been a spate of benefit gigs recently in support of striking miners, with such bands as EXTERNAL MENACE, DIRECT ACTION, ALTERNATIVE, and POLITICAL ASYLUM playing. We've heard of some new bands recently in Scotland: the ALIENS and PURE NOISE (Bathgate), FARCE (Falkirk), and CONSTANT STATE.

OI POLLOI

man's hate



Andi, who I've been in contact with for some time now, was once a member of the A.P.F. (Animal Peace Freedom) BRIGADE who had a track on Bullshit Detector #1, and put out several self-produced cassettes. Since the disbandment of A.P.F., Andi has gone on to create MAN'S HATE. Here is a very informative interview done with Andi where he expresses a lot of his "hate" and intelligent stands. Pushead

MRR: PLEASE GIVE A BRIEF DESCRIPTION OF YOURSELF AND YOUR EXISTENCE. WHAT BROUGHT YOU TO WHERE YOU STAND TODAY? WHAT IS THE SOURCE OF YOUR DRIVE?

A: The reason I am at this point in time doing what I am doing came through a long chain of events starting off when I left school in late '76. Around this time punk came onto the scene and it highly excited me as I was only 16, though I knew nothing about the exploitive reasons behind the CLASH, etc. I thought they were really where it was at, but after a long while I became more aware of what was going on and around 78-79 CRASS came along with "Feeding Of The Five Thousand" and I thought it was really great and epitomised what my thoughts were at that time. So me and Jon decided to form the A.P.F. BRIGADE and through any other chain of events got on Bullshit Detector 1 with "Anarchist Attacks". From then on everything was uphill until 1984. We did 5 tape albums. All of this was done totally independently without the help of any fucker. We had a small cottage industry going. In all we must of had about 200 songs of protest, but did anybody listen? I can't explain what made us do it but it was hard to; especially for me who did all the tape orders. I think the world was our biggest drive, as it just disgusted us.

MRR: WHAT HAPPENED WITH A.P.F. BRIGADE TO MAKE YOU FORM MAN'S HATE? ARE YOU THE ONLY MEMBER? WHAT BRINGS YOU TO THE MUSIC YOU MAKE, THE SOUND YOU PUT FORTH?

A: The A.P.F. BRIGADE in January 1984 split up, or rather Jon didn't wish to carry on his life of protest and gave in to put it bluntly, so I had a lot of thinking to do, would it be worth carrying A.P.F. on anymore, and I came to the conclusion that all was at an end for the A.P.F. and as our emblem DYAD says, "self rule by two people" was no longer applicable to me as I am one. So I thought of a new name, MAN'S HATE.

MRR: WHAT IS THE MEANING BEHIND MAN'S HATE? AND WHY DID YOU CHOOSE THAT NAME? DOES IT REFLECT YOURSELF OR SOCIETY?

A: The name just sums up what I sing in my songs. Man's hate for his fellow man, and man's hate for the innocent animals of this planet. You either come into contact with it or you perpetrate it and, most of the time, both. We all cause other people or animals to suffer in some way. The world turns on indifference and greed, greed that tramples others in its wake. Hate is sadly making the world go round. Most people already know of what I sing, they just block it out with the good times and try to create their own separate world from the one that is real. And who can really blame them? We are given nothing in this world and have to make our own comforts through hard graft.

MRR: EXPLAIN ANIMAL VIVISECTION. WHAT ARE THE BRITISH LAWS ON IT? DO YOU AGREE WITH THEM? WHAT DO YOU THINK OF TESTING CHEMICAL WARFARE ON ANIMALS? THIS IS MURDER FOR MURDER - WHY DOES IT CONTINUE?

A: The British laws on vivisection are very old and so vivisectors can get away with almost anything and quite often do. I don't agree with it at all and lots of scientists have come out against it saying it is not necessary anymore as they can perform the same types of tests on cells, etc., grown in the laboratory. Most of the tests carried out though, are totally useless. The most disturbing of these is the L.D. 50 test which they still have to do by law (which is very out of date). Every new brand of liquid, detergent, toothpaste, paint, etc., (anything that could be swallowed) is tested to see how much it takes (or would take) to kill a human being. They do this by taking a hundred rats or whatever and making them repeatedly swallow the chemical until half of the animals die. Now, as you can imagine, it is totally pointless, and the worst thing about it is they don't just do it for say, one brand of paint, they have to do it by law to every new or improved product that is coming onto the market. Sick isn't it, but it happens because we are kept in the dark! Any kind of warfare is sick and to test the effects of these new killing machines on animals is the pits. It brings one to the conclusion that man is the disease and the sooner he be obliterated the better off the world will be. In A New Body 5 (APF BRIGADE zine), we did an article on the Bikini Island which was an island not a swimsuit of small native, although this is where the

SNOWBALL: BEFORE...

name for the swimsuit come's from. It was the world's fourth nuclear explosion. America, not content with Hiroshima and Nagasaki, had decided to test this horrendous weapon further, to see how warships withstood the blast. They anchored 73 ships offshore with goats, sheep, pigs and rats on board. They discovered the warships could not withstand the blast and the animals died very painfully. So it goes and still does.

An animal's only crime is to be non-human, and therefore expendable, in the larger goal of making money. Because let's face it--that's what war is all about, as well as vivisection. Greed kills the innocent.

MRR: WHAT IS THE PLOT BEHIND THE TAPE Suffer In Silence? HOW LONG DID IT TAKE YOU TO CONCEIVE IT?

A: "Suffer in Silence" is basically about animals in laboratories. Nobody hears cause nobody cares (only the few) and so it's as if they are not there and it is not happening. They die behind stone walls and security fences. Nobody hears their screams, so they suffer in silence. It took me three months to complete the cassette album from start to finish, though I must admit I did rush a bit. The next tape I do will have more care taken over it.

MRR: WHAT ARE YOUR FEELINGS ABOUT VEGETARIANS, ANTI-VIVISECTIONISTS, ETC., WHO STAND FOR ANIMAL RIGHTS BUT WEAR LEATHER?

A: I am myself a vegetarian and have not bought any animal product since I became one (except milk). It's really up to the individual how far he wishes to take his own liberation. After all, it is death to the animals and I quote from an A.P.F. BRIGADE song, "Skin," written by Jon, "When you're walking down the street in your animal skin/ Just remember there was life there once, now innard in a bin."

It's easy to stop eating meat, it gives you a kind of pure feeling, as though you were a holy temple which must not be desecrated by the blood of life. It's a step forward for humankind.

MRR: WHAT DO YOU FEEL PEACE IS? IS IT A CAUSE WORTH FIGHTING FOR?

A: To me, peace means never being told what to do, never having to worry. It is definitely a cause worth fighting for. I would only fight to save my own person if I came under attack or to defend a friend or someone who is under attack from greater odds. I wouldn't fight in a war as it would not be from my own doing. Somebody else's fight is not mine unless I make it so. If they force me I will resist, as they will be attacking me.

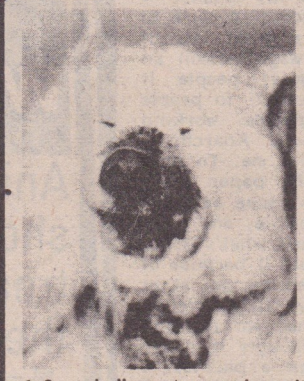
~~BIKINI!! no.`4'~~

DONT YOU THINK ITS IRONIC THAT POTENTIALLY ONE OF THE MOST SINISTER EVENTS IN HISTORY SHOULD HAVE LENT ITS NAME TO THE BIKINI SWIM SUIT. THE BRA'S AND PANTS THAT TODAY MAKE NOTHING MORE THAN A TOKEN EFFORT TO CONCEAL THE BODY,TAKE THEIR NAME FROM A REMOTE ATOLL IN THE PACIFIC BIKINI. STRANGE THAT THE NAME FOR CLOTHING SHOULD COME FROM ONE OF THE FIRST ATOMIC BOMB TESTING SITES,WHERE IS THE CONNECTION IS IT BECAUSE THE ISLAND BIKINI IS SMALL AND LIKEWISE THE BIKINI IS VESTIGIAL.
ANYWAY THE ATOM BOMB WAS TESTED HERE BECAUSE OF BIKINIS REMOTENESS,AND THE WEAPON WAS CODENAMED OPERATION CROSSROADS(ANOTHER BLOODY LINK WITH TODAY). THOUGH IT WAS IN 1946 IT WASNT THE FIRST ATOM BOMB TO BE TESTED BECAUSE WE 'VE ALL HEARD OF THE FATEFUL DAY AUGUST 6 1945 WHEN THE U.S.A HIT HIROSHIMA AND THREE DAYS LATER NAGASAKI BOTH WITH HORRENDOUSE RESULTS,A PRELUDE TO THIS WAS A MONTH EARLIER IN THE MEXICO DESERT WHEN THE FIRST ONE WENT POP. SO BIKINI WAS THE WORLDS FOURTH NUCLEAR EXPLOSION,TESTED SO THAT AMERICA COULD DESIGN WARSHIPS TO WITHSTAND ATOMIC EXPLOSIONS THEY ANCHORED 73 SHIPS IN AN AREA OF50 MILES,I WAS SHOCKED TO LEARN THAT A LARGE NUMBER OF GOATS, SHEEP,PIGS,RATS WERE PUT ON BOARED TO TEST THE EFFECTS OF BLAST AND RADIAT ION.THE ORANGE FLASH EXPLOSION WAS DEVASTATING TO THE SHIPS AND IT WAS LEARNED THAT CASUALTIES WOULD HAVE BEEN VERY HIGH INDEED.

FOR THE FIRST TIME IN THE HISTORY OF MANKIND,WE HAVE THE POWER TO DESTROY EVERY LAST VESTIGE OF LIFE ON EARTH, ONLY THE CONCENTRATED EFFORTS OF PEOPLE LIKE YOU AND I WILL BE ABLE TO PREVENT THE POLITITIONS AND MILITARISTS, FROM USING THE EVIL WEAPONS WITH WICH THEY HAVE POLLUTED OUR EARTH.

WHY?!!

after....



1. Snowball as a 'research tool' 2. Legs ulcerated

All politicans fuck. They always have something going on under their pretty party lines. They say one thing and do another. The labor government in Britain said it would get rid of cruise and trident missiles and build up conventional arms to compensate, it's really a classic example of a party out to get votes. They knew the anti-war, or rather anti-bomb, movement was gaining in popularity, so they cashed in on it by speaking at C.N.D. rallies about how they would disarm, and of course most of the trendy lefties soaked it up.

All around the world the flies and leeches gather to make use of a people's good intentions and profit from them. Everybody does as the next person to be safe, "Eat shit--a million flies cannot be wrong."

MRR: HAVE YOU EVER GOTTEN REALLY SICK AND HAD TO RELY ON SOMETHING ELSE TO CURE YOU? HOW DID YOU FEEL ABOUT THAT? DO YOU INDULGE IN DRUGS, ALCOHOL, SMOKE. ETC? WHY DO VEGETARIANS WHO CARE ABOUT

Above: Dog force-fed with alcohol.

MYTH: Animals are given surgical care comparable to that given human patients. 'Researchers must take steps to eliminate any pain greater than a pin-prick.' (Stanford Medical Center brochure)

FACT: Federal regulations do not require the use of anesthesia if the experimenter says it will interfere with the results of the study. Research institutions are required to make yearly reports on the number of animals subjected to painful procedures without anesthesia. In 1982, 169 research centers reported 130,363 animals used in this manner.

Neurobiologist Dr. Jay Glass, Univ. of Pittsburgh School of Medicine, testified before Congress on the need for legislation to ensure adequate anesthesia and surgical care:

'The paralyzation method (giving animals drugs which allow them to feel pain but which paralyze their capacity to move or cry out) **and others of equal horror are COMMONPLACE IN LABORATORIES ACROSS THE COUNTRY...the most insidious aspect of this method is that since the animal is paralyzed the experimenter DOES NOT HAVE TO COME FACE TO FACE WITH THE ANIMAL'S AGONY.'**

THEMSELVES SEEK PLEASURE THROUGH HOMEBREW OR DRUGS WHEN THIS DESTROYS TOO?

A: I have never been really sick although Jon has, he had cancer but has now got over it due to chemo and radio therapy. It was very tough, knowing what he knew about vivisection, etc., but he still went through with it. The desire to live is greater than anything else I feel. I must say I do drink alcohol and like it. I feel it is my own body and if I choose to abuse it I will. I am a vegetarian because I don't like killing animals for food If I don't have to, and not because I want inner cleanliness for myself, though some people do it for this reason, keep fit fanatics, etc.

MRR: WHAT IS ANARCHY? WHAT MAKES PEOPLE THINK IT WILL WORK, WHEN THERE IS SUCH GREED AND SELFISHNESS IN THE WORLD?

A: Anarchy basically means the absence of government. How we are going to come to this utopian idea without a great loss of life defeats me, it will always remain an underground word. To most people it means chaos, destruction, etc.; to people like CRASS it means people working together to bring about peace. Anarchy is Peace to them and people like me. To some it is class war, as in the paper Class War-- these people wish to cause as much suffering to the rich as possible, and I for one hate the rich. They know what's going on and continue to perpetrate it because of their greed. So if they can be got at at all, all well and good in my mind. Rule by the few for the many is not working and has got to be stopped, though it never will be! I cannot say I am a pacifist. I could not be a bystander on great atrocities or violence on my person or anybody else's for that matter--though I don't go looking for a punch up; not that I would protect anybody who deserves a good kicking like fascists who are sickos in the worst way!

MRR: WHAT IS THE FUTURE OF THE MUSIC YOU SKILLFULLY PRODUCE? WHAT WILL WE SEE NEXT? ANYTHING YOU NEED TO ADD?

A: I am starting work on the next MAN'S HATE tape and as I said earlier I will be taking my time on this one. That's about it. Bye for now, love Andi. Communicate to create. MAN'S HATE c/o Andi/154 Alexandra Rd/Peterborough/Cambridgeshire/ England PE 1 BDL

My tape is 1 pound plus S.A.E. If you write from the U.S.A. please put in another 1 pound 50 for postage by air mail unless you wish it to go surface mail. Cover and lyrics included! Also POLITICAL ASYLUM have a new tape out "Valium for the Masses" 1 pound 50 c/oRamsey/ 3 Balmoral Place/ Stirling/ Scotland FK8 2RD

DOMITION

EYES OF TERROR,MOUTH SCREEM'S OF PAIN,DISTORTED TWISTED LIMBS BITTEN AND CHEWED BY HIS OWN MOUTH.A WORSE DEATH THAN YOUR FUCKING CHRIST,CHRIST HAD A CHOICE IN YOUR STORY,THIS MONKEY DIDNT.THE BILE BOKED FROM HIS MOUTH STAINING EVERY IGNORANT OR UNCARING MIND,NOBODY CARES ABOUT HIM THEY'VE GOT THE FUCKING FALKLANDS.BRITISH AND ARGENTINIAN PRICKS THRUST INTO A BLOODY BATTLE,TEARING AT OUR HEARTS WITH THEIR FUCKING CONFLICT,WHILE THIS MONKEY SHITS ITSELF WITH FRIGHT.THERES THE OLD WHORES SORES SHOWING HER TITS TO THE LECHOUROUSE BRAINWASHED MURDERERS.FLIRTING WITH THEIR SHOOTING IRONS THE'VE DONE THEIR BIT,NOW THERE BACK FOR THEIR REWARD CUNTFUCKING, ARSEHOLE LICKING ,BUGGERING HE MEN,THIS MONKEY VOMITS ON YOU,YOU BASTARDS WHO VERBALLY MASTERBATE YOUR EVIL SEED FROM YOUR BIG BEN INTO THE SOUTH ATLANTIC.IT DOESNT MATTER WHO DIES MONKEY OR MAN.THERES PLENTY MORE FISH IN THE SEA,SOILDERS OF DESTRUCTION,PISSED ARE YOUR PANTS,COLD ARE YOUR FEET,TORN ARE YOUR LIMBS,FUCKED ARE YOUR MINDS,THE DEMONIC LOOK IN YOUR EYES IS THE SAME AS THE MONKEYS,YOU ARE A VICTIM BUT YOU DONT KNOW WHY,

why?

Animals should be treated the same

SIR, — Can someone please explain why it is considered cruel and against the law to keep a dog or a cat shut in a shed all its life, but it is allowed and considered all right to keep a veal calf shut in a crate until it is slaughtered, a sow on a concrete floor in a stall just big enough for her to stand up and lie down until she is too old for breeding?

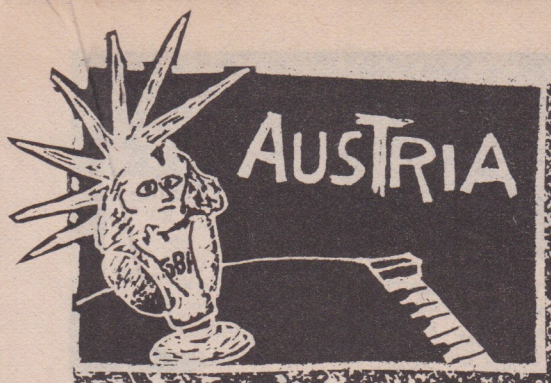
Why it is a pet bird is supposed to have a cage large enough for it to spread its wings, but chickens are kept crowded into cages leaving hardly any room for them to turn round?

How can the law prosecute someone for ill-treating a pet animal but condone experiments on animals that involve poisoning, burning and mutilation? Are animals bred for food and experimentation supposed not to feel pain or distress?

VALERIE RAYWOOD

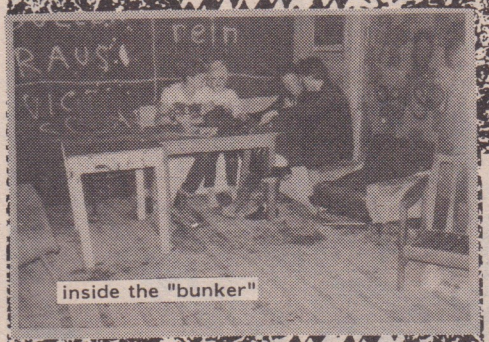
THE MONKEY IS A VICTIM BUT HE KNOWS THAT THE BASTARD WHO INFLICTS THE PAIN IS HIS ENEMY,HE KNOWS PAIN AND DEATH WITHOUT GLOSSY PATRIOTISM.
YOU THINK ITS GOOD TO HAVE LOST A LEG FOR YOUR COUNTRY BECAUSE YOU ARE A HERO AND WILL GET A MEDAL,YOU LOST YOUR LEG SO THAT THE GOVERNMENT COULD KEEP US SLAVES,THE MONKEY BIT ITS ARM ALL THE WAY THROUGH TO TRY AND BE FREE,HE NEVER KNEW HE WAS DOING IT FOR HIS COUNTRY.HE NEVER KNEW IT WAS TO STUDY PAIN AND TORTURE,HE JUST DIED ALONE FRIGHTENED,CONFUSED AND IN PAIN IN THE BOTTOM OF A PLASTIC BIN.
WHICH ARE YOU/MONKEY/MAN/OR AN ELITE FLESH FUCKER.

A.P.F. BRIGADE 1982.



In the beginning there was rhythm! In 1976, the first Austrian punk bands were founded, back when the inhabitants of Vienna couldn't define them as "youth culture". Their appearance, of course, shocked people. The biggest problem then was to find a place for punks to get together without being discriminated against by the philistines. The first such place was the Milchkandl.

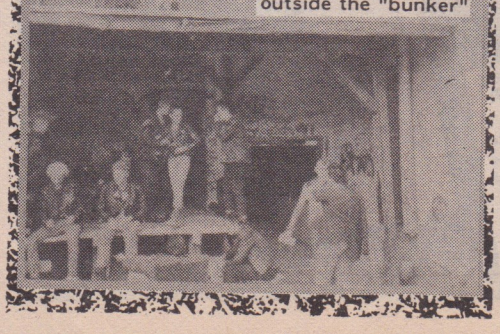
The earliest bands were CHUZPE and MORDBUBEN AG. The scene was young, but had its first anthem, "Nervengas" by CHUZPE. They also appeared on the first Viennese punk sampler , Blutrausch. More aggressive were DIRT SHIT, who in '79 produced their first single. At this time, punks got together at the Arena (a slaughterhouse which was occupied by 200 anarchists in '76). Panza organized there the first autonomous punk cafe, Zimmer 101.



inside the "bunker"

In 1980, MORDBUBEN put out their first LP, Angst vor'm Rock'n'Roll?. That year also saw the first German-Austrian meeting, at the Arena. A second one followed that winter.

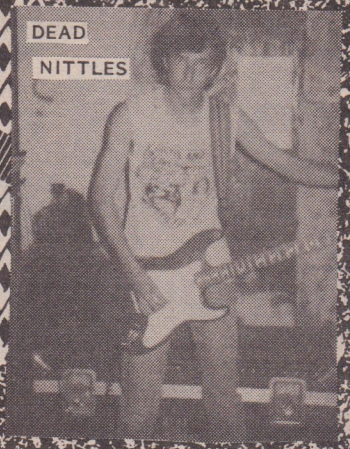
In February of '81, Vienna's most popular punk band, POBEL, put out their first single. They reached their acme at a concert at the Metropol, which was completely destroyed after the gig. Around then, the Gaga was founded. It was a cultural autonomous center. Also, BOSLINGE produced their first single. And POBEL played for the last time, the audience sensing their boredom and resignation.


outside the "bunker"

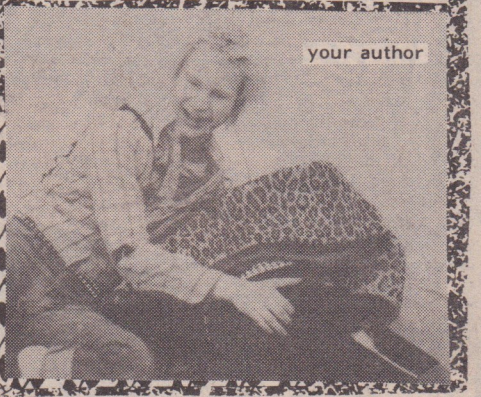
AGEN-53

In the beginning there was rhythm; now there is only boredom!

This spring, I organized with 2 other punks a cafe in the Gaga. It was called Bunker. At this time, another sampler LP appeared. It's called Die Todlich dosis, with the SPRAYS, COMMERCIALS, and AGEN-53 , Vienna's first all-woman punk band. SCHUND put out their first single too. On May 1, the DEAD NITTLES were born. They were part of the Anti-New Wave League, and their first gig at Gaga was a big shock for the philistines. They are named for a Vienna City Council person who was assassinated. The Gaga was closed by the police though, but I said to myself, "This can't be the end", so I founded the Radioaktiv Productions. It's an association of punks who are trying to build up a new punk scene. We've done gigs by the INSANE, and did an anti-war concert with TOXOPLASMA and NIKOTEENS from Germany, and EXTREM, S.T.D. from Vienna. We also put out the EXTREM/MICKEYMAN split LP. The DEAD NITTLES have a cassette too. Then we changed our name to Underground Productions, and did a D.O.A. show.


DEAD NITTLES

In the beginning there was rhythm; now there are too many drugs and problems. But punk will never die!
Thomas Glaubitz/ Scharfeneckweg 4/ 2500 Baden/Wien, Austria.


your author

SEVEN SECONDS
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We sent out all the catalogs! Watch for a new edition soon...

DISORDER is Jon von, Mad Max, Coco, and Ken Kaos. Hello everybody!

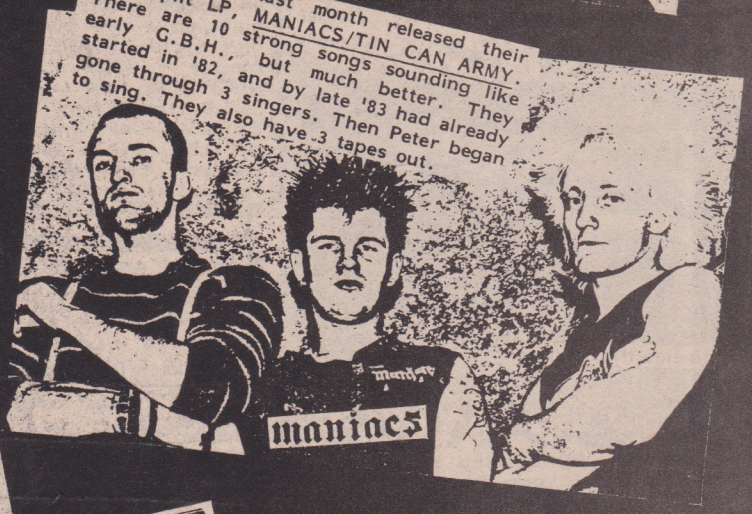
I'm going to give you all some information on about 12 German punk bands. The photos are all from my photozine called Hollenqual (c/o Helge Schreiber/ Schmachtendorferstr 160/ 42 Oberhausen 14/ W Germany). Please don't write to me for issues though, cause they're all sold out!

CERESIT '84 are from Berlin. They began playing in 1981 with some very strange instruments, but later on bought some "real" instruments. They did an EP with some other bands from Berlin. But today they play a raw, hardcore style.

Let me start with CANALTERROR. They began in 1980, and have had a lot of personel changes, which I don't want to explain. They put out an LP in Dec. '82, Zu Spat (Too Late), and several other songs on some samplers like Bollox To The Gonads. They play a melodic fastpunk style.

M.A.F. are, I believe, known to MRR readers, as Dirk wrote some articles for the zine. They began in '79 as FUD, and in late '82 called themselves MUT AUS FLASDEN (Courage From the Bottle). They did an LP, Hau Ab (Fuck Off), but the label it was on, Rock- O-Rama, is the worst in the whole world, so please don't buy this record. Send a free tape to Dirk, and he'll send you their demo tape. Write to him too for an exchange of political thoughts.

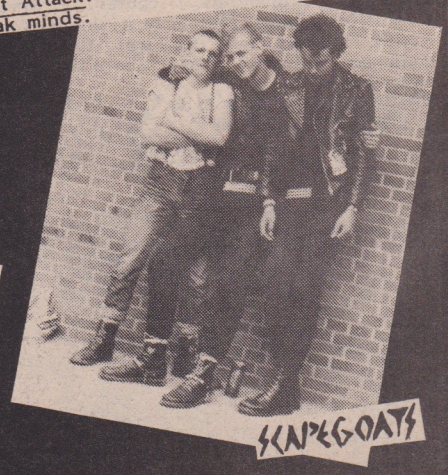
MANIACS last month released their first split LP, MANIACS/TIN CAN ARMY. There are 10 strong songs sounding like early G.B.H., but much better. They started in '82, and by late '83 had already gone through 3 singers. Then Peter began to sing. They also have 3 tapes out.



PARANOIA are from Dresden, East Germany. They've been together since Dec. '83, but they all played previously in other punk bands. They play a very melodic hardcore, and reggae. They recorded an illegal demo tape in a studio, but there's no chance to get it.

INFERNO are known to you from their track on MRR's Welcome to 1984 comp LP. They've been together since '81, and have the problems many bands have: no practice space, no instruments, etc. But they've done a lot of very good gigs, and recorded their LP, Tod Und Wahsinn, in '83. They are against war, racism, "beer-torturing", and pigs. Their hardcore has strong hooks.

SCAPEGOATS are the ultra-hardcore band among German bands. After hearing their cassette, you'll think your brains got blown out. Together since '81, they've gone through personel changes, and have 2 demo tapes: Pogo Lebt (Sold Out), and Last Attack. Their brutal sound is not for weak minds.



SCHWEINEPEST are a typical hardcore band. I don't like them. Typical hardcore songs and small-minded lyrics (cars, vodka, girls, money). They are on 6-7 tape samplers.

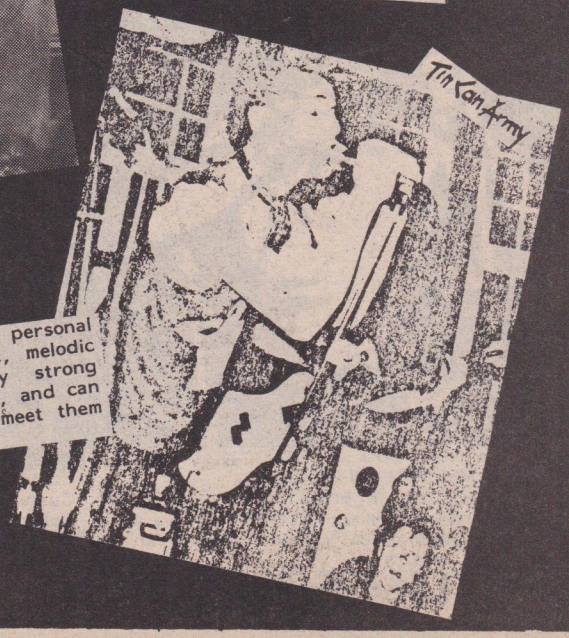
HARDCORE PUNK

MIMMIS are a totally fun band. They did an EP for their favorite soccer team, and an LP, Was'n hierlos? with some slow pub songs and some pogo songs like TOTENHOSEN. They want fun, are doing fun, and have fun.

CANALTERROR/Rainer Banse/ Ahornweg 31/ 5300 Bonn 2
CERESIT '81/ Mercel Frey/ Kronbergstr 6a/ 1000 Berlin 49
M.A.F./ Dirk Christoph/ G-Treber-Str 70/ 6090 Russelsheim
INFERNO/ Dolf Hermannstadter/ Salzmannstr 53/ 8900 Augsburg
PARANOIA/ Pier Bergmann/ Warthaerstr 2a/ 8029 Dresden/ E Germany
SCAPEGOATS/ Henning Prochnow/ Meisenweg 4/ 2300 Klansdorf-Schw
UPRIGHT CITIZENS/ Anton Kunze/ Im Springfeld 31a/ 4240 Bottrop
MANIACS/ Peter Thomas/ Kasselerstr 2/ 6442 Rotenburg a.d. Fulda
MIMMIS/ Friedrich Ebertstr 126/ 2800 Bremen 1
SCHWEINEPEST/ Axel Riede/ Platanenstr 64/ 6090 Russelsheim
TIN CAN ARMY/ Heino Schaper/ Alte Dorfstr 12/ 3404 Adelebsen
ANTI-HEROES/ Helge Schreiber/ Schmachtendorferstr 160/ 42 Oberhausen 14

UPRIGHT CITIZENS were already covered in MRR, so I won't go into them. So I'll just send a short message

ANTI-HEROES have been together since '82, but only began to practice after the summer of '83 like "normal" bands. Their sound is more CRASS-influenced, with strong vocal parts. They're on 2 cassette comps, and have a 9-song demo.



TIN CAN ARMY are my personal favorites. They play a fantastic, melodic hardcore style, with amazingly strong lyrics. I met them on a vacation, and can only say "get their record or meet them personally".

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HUMAN BEINGS

The HUMAN BEINGS are from Coudekerque, a little town near the Belgian border. They formed in 1978, under the name of the S.S. KIDS, but really didn't get underway until 79/80 because of personnel changes and lack of musical experience. They did some gigs though in the north of France and in Belgium. In 1982, the S.S. KIDS got their definitive line-up: Haricot (guitar), Eden (bass), Discharge (drums), and John Fed (vocals). They put out their first EP in 1983, produced by themselves, and recorded and pressed in Belgium. With this debut, they showed themselves to be one of the best punk bands around. They re-appeared on vinyl on the 1984 sampler LP put out by New Wave Records, under their new name, HUMAN BEINGS.

MRR: WHY DID YOU CHANGE THE NAME OF THE BAND?

HB: Originally, we thought the name S.S. KIDS sounded fine, pointing out what people were like all around us. But some didn't understand, and thought we were Nazis. Because it's easier to change a name than to change people, we called ourselves the HUMAN BEINGS.

MRR: WHAT ARE YOUR RELATIONS WITH OTHER BANDS?

HB: We're on pretty good terms with ELEKTRONAZE (from Lille), and BUTTER COOKIES (from Dunkerque). With others, relations are non- existent or really bad (for years the SUB- KIDS and S.S. KIDS can't stand each other).

MRR: DO YOU FEEL CONCERNED ABOUT YOUR OWN SCENE? LOCAL OR NATIONAL?

HB: .....!!!

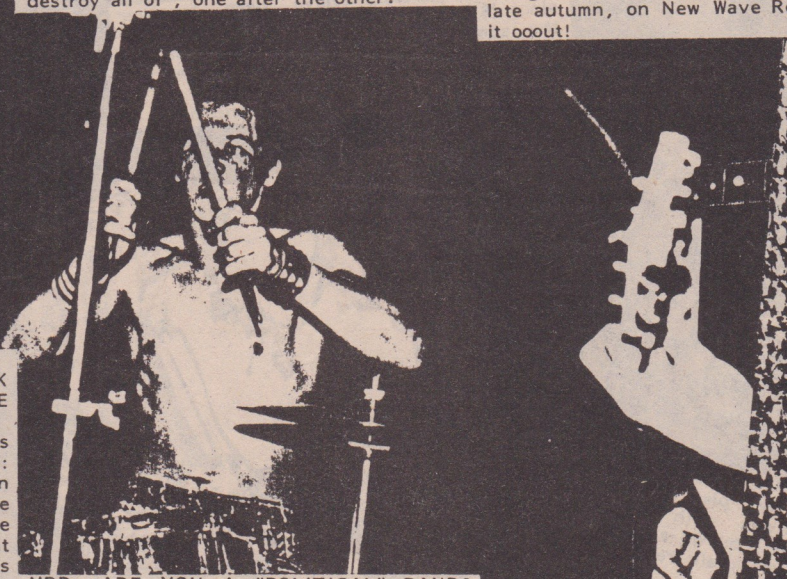
MRR: DO YOU THINK THE FRENCH PUNK SCENE HAS A PLACE OF ITS OWN IN THE INTERNATIONAL SCENE?

HB: Definitely not! In France, there is just one band everybody knows: TELEPHONE (a pop-rock band). In England, U.S.A., and elsewhere, there are loads. But anyway, everything is done for rock stardom. Even the independent labels are imitating what the big companies have done for years. They choose a fashionable style of music, with fashionable bands and artists, to make as much money as they can. As to gigs, there is nothing at all. Next to the U.S., England, Belgium, we're nothing. The French music system is fucked. It doesn't even exist.

MRR: WELL, BACK TO THE BAND! THE MAIN CRITICISM ONE COULD MAKE OF YOU IS THE SIMPLE-MINDEDNESS OF YOUR LYRICS. COULD YOU EXPLAIN THAT?

HB: You can't make a judgement on the 4 or 5 songs you've heard...

MRR: IT SEEMS THAT YOU'RE FULLY CONCERNED ABOUT WAR. IT'S THE MAIN SUBJECT OF YOUR LYRICS. IS IT THAT IMPORTANT TO YOU, OR IS IT PARTLY FASHIONABLE? HB: War is an important subject because it is everywhere, and will destroy all of , one after the other.



MRR: ARE YOU A "POLITICAL" BAND? WITH MESSAGES TO SHARE?

HB: We try to make people open their eyes, make them understand. But we don't give a damn about "politics" in general. We piss on politics...

MRR: IS IT DIFFICULT TO BE A 'HUMAN BEING' IN 1984?

HB: IT'S AS HARD AS REINFORCED CONCRETE.

MRR: WHAT ARE YOUR PLANS FOR THE NEAR FUTURE?

HB: Convince people to become "human beings", to love each other. That's never hurt anybody.

MRR: (?).....

HUMAN BEING is definately a brilliant band: intelligent people (who can speak about other subjects than sex and alcohol, like most of the French punk bands do), with a strong and powerful musical approach that can be compared, I think, to CRASS. More than others, HUMAN BEING deserves to get international recognition. A new EP is scheduled for late autumn, on New Wave Records. Check it ooout!

HUMAN BEING/ c/o Alain Cappelle/ 23 Rue Gustave Fontaine/ 59210 Coudekerque Branche/ FRANCE.

By Gerard Miltzine/ 23 Bd. Mal Leclerc/ 38000 Grenoble/ FRANCE (send him records for his radio show!).

Here in Sao Paulo, the scene has slowed down considerably. There are but a few gigs, with nobody taking an attitude to improve the movement. It would probably help a lot if a foreign band managed to come here, and our scene would really get a boost and grow. We can offer shelter, food, and money after each gig. If you're interested in a tour of S.P. and nearby cities, get in touch with me for details. The only thing we can't offer is money for the plane fare. Also, Brazilian bands are interested in touring both Europe and the U.S., but they don't have the money. If someone can pay for their airfare....

Band news: OHLO SECO continues with their original drummer, but have changed guitarists. The new one is Luis (ex-ULSTER)...COLERA will tour Salvador (a province) in November. It's 2000 miles from Sao Paulo. They will also put out an LP by the end of the year. PSYKOZE split up in the middle of the year. Their singer is now in RUIDOS ABSURDOS (a new thrash band that plays in a DISORDER/RATTUS style)... RATOS DE PORAO, after putting out an excellent LP, changed guitar players. The new one is Strongus (ex-ANARCOOLATRAS)...S.P. CAOS are momentarily seperated...INOCENTES have a new line-up (Clemente being the only original member), but now sound more rock'n'roll than punk.

Sad news is that Punk Rock Doscos, the record store run by Fabio (OHLO SECO) and his brother Mazola, has closed its doors. We send thanks to them for all they did!

In the other states of Brazil, the scene is growing slowly, with the most promising being in Bahia. I'll write again about them. That's all for now.

photos by Renato Filho

Renato Filho/ Cx Postal 54.217/ Sao Paulo, S.P./ 01296 BRAZIL.

P.S. I'm interested in trading records. Please write to me and we'll make a good deal.

P.P.S. I'm selling my zine, Alerta Punk, for $1 (pp). The last issue deals with all our local bands (it's in Portuguese though). Also available are issues 1-4. You can get all 5 for $4. Please, don't send money in packages with records! Send money only in letters, and very well camouflaged! Thanks.

I'm writing because of an error that appeared in the July issue of MRR, in the Argentina scene report. There was a mistake that occured in the process of re-writing, that led to a big misunderstanding. It's a very important point, too. The way it read was that after 7 years of military dictatorship, when the junta was replaced by a "democracy", that there were then many clubs for bands to play in. But the fact is, believe it or not, that it was during the dictatorship that such places as Boogie Woogie, Einstein, Hardrock existed. And now, there are no places! I'll try to briefly explain why that is.

Punks were no problem for the military junta. They were too busy killing people (30,000 "missing" persons who fought against the fucking militarists); too busy stealing money (they left Argentina without a $; now we owe the U.S. banks $45,000,000); too busy making a nonsense war (Malvina Islands, aka Falklands); etc. So at that time, there were several punk bands (LOS VIOLADORES, LOS LAXANTES, ALERTA ROJA, DIA D) and enough places to play.

Then on 12/10/84: goodbye military dictatorship! Hello democratic dictatorship! As soon as Alfonsin was elected, the police began savage actions against any strange people walking down the street. They had (and still have) a clear purpose: clean up the city (nothing must disturb the false beauty of democracy). Places like Einstein, Zero, etc., were completely swept up. The same happened to punks. We couldn't even walk down the streets in March of '84. All marginal groups are fiercely pursued.

A good example of this is what happened to many of us on 7/7/84. LOS REACCIONARIOS and LOS INSERVIBLES (I played in this band) were going to play out of town in Lanus. Fifty punks went to the club. The police rushed the venue when LOS REACCIONARIOS were in their third song. 38 punks went to jail. Why? 14 of us wasted 5 days of our lives there. We were accused of violating a private town (wrong), disobeying the law (right), disturbance in the street (wrong), and drunkedness (just 2 or 3 of us). We were sentenced to 30 days in prison, but a lawyer helped us out. The press made a scandal of this. And this also explains why our scene isn't as big as it could be.

I just wanted to clear this point up. Patricia Pietrafesa/ Jose Mariscal 1432/ C.P. 1255/ Buenos Aires/ Argentina.

P.S. The record by LOS VIOLADORES reviewed in #15 is the only Argentine punk record, to date. They were the most important punk band for years, but they've sold out. In interviews now, they spend half their time putting down punk.

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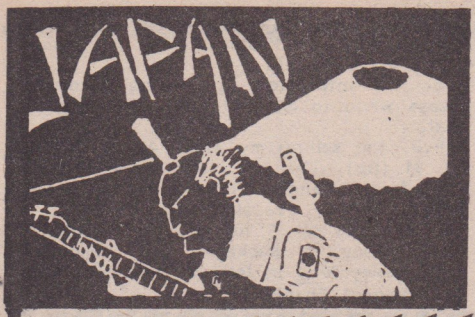
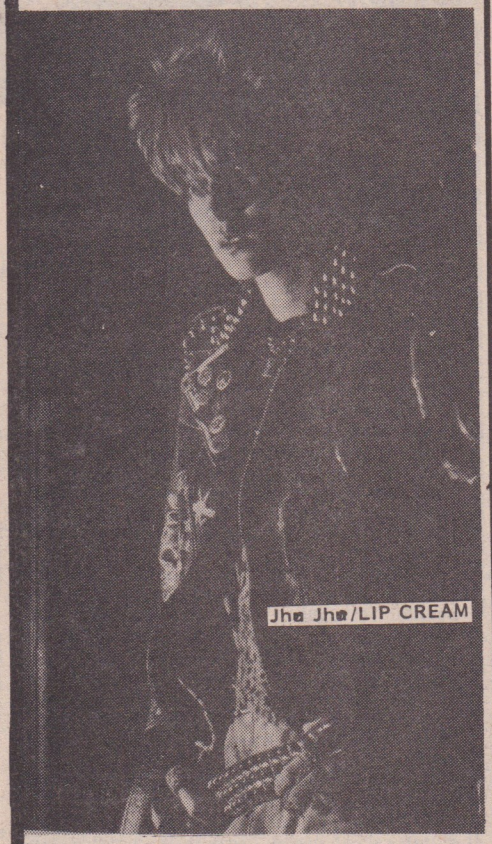
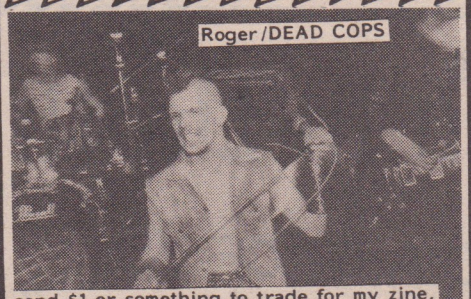


TOKYO-First off, Hannah made a couple of errors in issue #16. Jha Jha was DEAD COPS bassist before becoming LIP CREAM singer. Also, ex-COMES drummer Matsumura did not form GAS TANK, as reported in ish #16, but merely joined the band. I think the Jha Jha mixup came about from the fact that both he and Shigeru (SYSTEMATIC DEATH singer) produce Holdup records. Speaking of Holdup, their 10" VA EP still isn't out yet.

Other news: Doll magazine is trying to get ALIEN SEX FIEND for a tour in Japan. Anyone into graveyards? MOBS broke up and then regrouped with new members. TEENAGE WARNING (from S.F.) seem bent on touring in Japan. I hope we can get this done and pave the way for international gigging. GISM is talking about touring abroad. Check this band out if possible. On stage, they are 75000% more powerful than their records. I shit you not. DEAD COPS more or less broke up (so what). The only member left is the drummer. The LIP CREAM EP is finally out after some delay.. Also, the Hardcore Unlawful Assembly VA LP is out and is it a killer. This record is a prime example of Nippunx, although most of the bands on the record are from the Osaka area. Fair enough, the Great Punk Hits LP was too Tokyo centered.

That's about all for now. Other great bands on the move are: ZOUO, SODOMA, FREEDOM, SPERMA, COBRA, OUTO, GAUZE, GHOUL, ABURADAKO, BONES, JANKY, NO CUT, STATE CHILDREN, ZOLGE, THE CLAY, etc...bye. Roger/ Hi-City Honancho 201/ 2- 11-10 Horinouchi/ Suginami-ku Tokyo 166/ Japan


Jha Jha/LIP CREAM

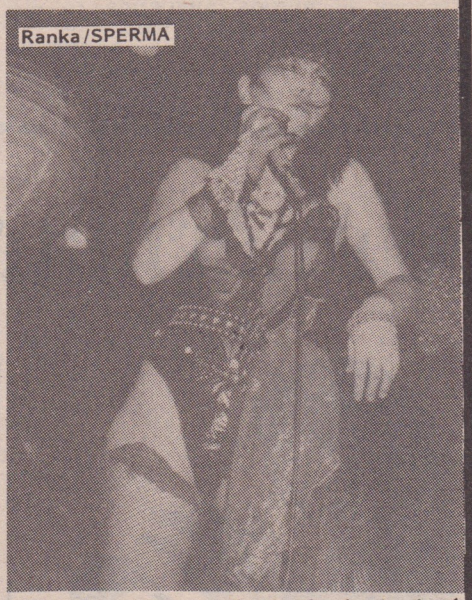

Roger/DEAD COPS

send $1 or something to trade for my zine, U.N.K.O.

Hiroshi/ABURADAKO

Hirotomo/ABURADAKO

Cherry/ZOUO & friend


Ranka/SPERMA

GISM

MORE JAPAN

by Hannah Reimann

OSAKA-This is some of what's going on. The STALIN debuted their new line-up, which includes MasaYuki Ono (guitar), who also plays for ALLERGY, and bassist Hiroshi Higo. They played a great show, doing lots of new songs and old originals. The newer material is slower, more musically complex. However, they are not the hardcore band heard on their last album. The thrash, "hardcore ideals", and hardcore audience has long since left the band for the most part. Yet, they still do have a large following, even if the punks snarling and spitting at the stage swing punches, it's while singing the words of songs they know and like well.

KYOTO-Another multi-artist weekend put on by Beat-Crazy, featuring various in and out- of-town bands. Among those not previously mentioned in reports are:

GENBAKU-ONANIES. This means "atom bomb masturbation", and the music is like hard rock'n'roll with RAMONES punch, but they do too many covers for me to call them an original band yet. The vocalist is a prime performer; he moves all over the stage during the whole set. Energetic! And completely makeup- less, which is rare in Japan.

GENBAKU-ONANIES

VAMPIRE. Three rather ordinary looking guys who produce some great, highly practiced, structured noise. Guitarist/singer Wada (SPERMA's guitarist as well) claims the major influences to the music are GANG OF FOUR, TALKING HEADS, and they do a very heavy, faster version of ENO's "Baby's On Fire". Sounds New Wave noise-esque by description, but the odd screams, jagged rhythms and perfect synchronicity put this group in a category of its own. They're fine musicians.

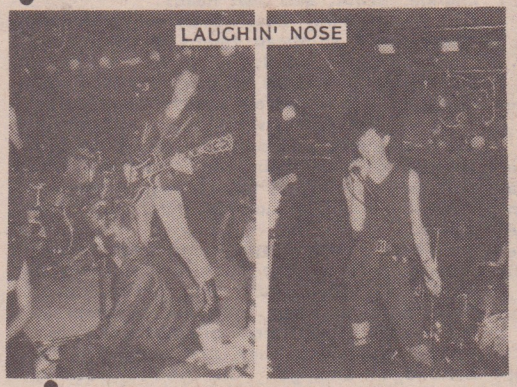
VAMPIRE

The WILLARD. Also energetic, yet extremely creative in lyrical style/content and presentation. This foursome reminds me of the MISFITS in both the death-interested mentality and memorable, nearly chorus-like songs. Excellent! Have heard them twice live and liked each number more and more.

WILLARD

O.X.Z. A three-piece, all-woman band with strong, bass-heavy songs done mostly in minor keys. Lots of variety in style, tempo meter and strengths of various instruments allow the listener to be aware that they know what they're doing and do it well. Not fast or hardcore, but fitting into that punk/experimental underground field.

LAUGHIN' NOSE. A fine band that unfortunately cannot be heard on vinyl except that Unlawful Assembly compilation album, because their old EP's are sold out. The music is utterly addictive live, because these guys are native Osaka residents and have a solid reputation with most of the audience. They shout along, often sharing the mike. The tunes and stomp/thrash/basic sing-along qualities certainly are their forte.


LAUGHIN' NOSE

ROSA LUXEMBURG. Wild, nearly neurotic vocals and a ringing sound to the band made me think of the VIOLENT FEMMES. But most of R.L. is just too weird for me. The distance I feel may have to do with not understanding the Japanese lyrics (which are clearly sung), and my relative unfamiliarity with Japanese popular music. Both play an intrinsic part in this band, as does the transsexual look of the male vocalist.

ROSA LUXEMBURG

ALLERGY. Also affected by national popular music, in my ears. Chuya's creeping, winding, extremely melodic vocals filled this huge hall to its rear. Kyoto loves this band, and they played a long, danceable set. (Guitarist Ono plays for STALIN). The female bassist chops up a thunderstorm. She is a sturdy backbone for ALLERGY.

ALLERGY

CONTINENTAL KIDS. A band that I did not appreciate enough upon first hearing months ago. They've improved a great deal and play a mixture of rock'n'roll, punk, and semi- metal songs. The power is tremendous, especially when all 4 members sing. Plus, the number of original songs has increased.

CONTINENTAL KIDS

LIPCREAM. From Tokyo, they are one of the most musically dexterous, precise and fast outfits in Japan. However, I'm a bit suspicious about Jha Jha's lyrics, which I still don't completely understand.

LIP CREAM

CLAY and GASTUNK. Two kickass bands local to Tokyo. GASTUNK's drummer, Matsumura, is an ex-COMES member and provides a great rhythm section for this blossoming band. The CLAY have had the same strong line-up for a number of years. They are one of my favorites, playing hard and fast, yet more and more are cutting away from the clone grain with age.

Sayonara, Hannah

GANG MENTALITY

The following panel discussion took place on the MRR Radio show. We print it here as part of a series of articles, letters, etc. on "Gangs and Violence in the Scene". Our purpose is not to glorify or exaggerate the people who are perpetrating such violence, but to expose "gang mentality' for the insecure bully/fascist attitude that it is; to show that many skins and punks are opposed to the violence and intimidation; and to encourage others to join together in creating a peer presure against such tendencies (local zines and radio shows could be helping to organize such forums, and local band members, gig organizers, etc. could be instrumental in encouraging communication on the subject). I'm sure this will be but an opening round in the discussion and solution to this problem which plagues many scenes today.

This particular discussion included three individuals who happen to not have any hair (Carl, Craig, Greg), two band members (Dave of M.D.C. and Gary of the DICKS), and a few other concerned characters. Following the opening remarks, we fielded phone-ins from listeners.

PART ONE SKINS & PUNKS AGAINST VIOLENCE

PANEL	PARTICIPANTS
C=Carl	R=Ruth
L=Liza	Craig
G=Greg	Gary Floyd
T=Tim	D=Dave M.D.C.

T: Do you people feel there is a problem in the scene with gang violence?

C: Yeah.

G: The problem is not so much even the violence, but just the idea of having a gang in particular. The difference between the skinheads in San Francisco and the skins in England is that there they are coming from a really downtrodden and uneducated place to begin with. Often, their fathers were even in skinhead gangs back when.

C: On the dole.

G: So they didn't have an alternative. But most of the skinheads here started off as punks, and being really weird.

C: Or just as people who were put down in school or whatever, man, and are looking for some sort of identity. They now think that because they've got a few older guys that they can look up to, and fight and drink with, that they can be the same way. But they can't do it on their own. They've got to have 3 or 4 little guys backin' them. It's out of control.

D: Internationally and nationally, it varies from scene to scene what's goin' on. There's a trend, like with a show last week in New York, that there's some really ugly, violent thing happening with some skinheads. In S.F., there's been gangs for a long time. They've come and gone. At one point 2 years ago, they were jumping elderly black people for their Social Security checks.

C: New blood is on the scene, but some of those guys are still around.

D: Yes, some of that is old blood. Here in S.F., there is a gang mentality going on, but we need to find ways to work with it. I still think it's possible to find a way to work with people who are indentifying as the skinhead gang members. Whereas in N.Y., where there's been chainings and fag bashings of people to near-death or death, I could not see working with those people. I haven't seen that type of out-and-out violence on any kind of mass scale here.

C: That's because there aren't enough of them yet to do it. You've got the Nazi Skins in Britain, the National Front Skins in N.Y. A few people who left S.F. are in N.Y. running with Nationalist Skins. You just wonder, who thinks for themselves? The best they do for themselves is spare change, drink, and beat heads.

G: It's nothing new, even in America. There were skinhead gangs back in the '50's in Queens, in N.Y.

D: You've had a lot of gang fights of all kinds in N.Y. There's always been youth cultures and rebels with causes and rebels without causes and people growing up and struggling with their own situation. And that struggle inflicts pain on our scene, or on individuals, which is destroying the scene.

C: There's peer pressure, through people getting pats on the back for starting a fight, and then going and getting 3 of their buddies when they get punched in the mouth. Then their buddies don't ask what's goin' on, they just jump on the bandwagon and go, "Oh, you're messing with a skin". That's wrong.

G: It's gone so far that they'll find a skin who's not going to mindlessly fight and beat him up and tell him to get out of S.F.

C: That's happened. That's peer pressure.

L: Today we heard that someone "got the word", that he "said something" about a skin. Now they're all looking to kill him. It turns out he didn't say anything.

C: And these are people (the ones being "gotten") who've been in the scene for years, who've been involved in the community, people who are trying to make a better world. And what's comin' down is you get a gang mentality going, with a bunch of young kids listenin' to one older guy who doesn't know what he's talkin' about.

G: And the same guy months ago said, "We gotta stick together".

T: I'm sure skins...Actually, I'm gonna try to stop using the word "skins", and either talk about "gangs", or individually about "thugs". In this case, it's the "gang" that's the "S.F.Skins".

C: it's not even a gang, yet. If that's what they're trying to put across, well, it's workin'. It's scarin' people, man. They're not goin' to shows and are worryin' about their own safety. People don't even know what 'the pit' is cause some dude's deckin'-'em out on the floor.

T: Lately, MRR's gotten a lot of letters from people saying, "I'm not gonna go to shows anymore cause of what's happened to me or a friend of mine". The bully stuff, or even if it is one-on-one, many of the people we're talkin' about are "big". And when they start throwing themselves around and are really drunk, they're gonna hurt somebody. Maybe they don't even know or care. So why go to a show and get the impulse to dance, but then not be able to?

L: I can't even go near 'the pit'.

C: It's 2 or 3 older guys who've been in the scene for a while, who are still hangin' out on the streets. These 16 or 17 year old punks who are shaving their heads and looking up to these guys are thinking, "Gee, you're 23, 24, 29, and have gotten away with it for this long and people still look up to you...so it must be cool. It must be all right". And it isn't. It's stupid.

T: To me, the gang thing is the total opposite of what punk is about.

C: Unity is what it's about. But not unity just within your circle. It's unity within all circles. It's your culture, their culture... PEOPLE, that's what it's about. And when you start alienating people in your own scene, you're not gonna have a scene. And then, what're you gonna "rule"? Nothin', man. G: These people, rather than just putting down the system, are just trying to put up their own.

T: It does seem like just a smaller version of what we've already got.

C: Punker than thou.

T: If people feel that the only way they can solve their personal problems is through physical violence, then that's how the state treats us already. If we stand for something different, and if we are proud of what we stand for, then we have to reject that violence on a personal level. We can't just react like animals and flail out at people who are just as oppressed.

G: Most violence comes from frustration in not being able to express yourself. It's good to fuck with people, but you can bother a lot more people a lot more profoundly if you do it intellectually. If you just smack someone in the mouth, you'll intimidate them for a few minutes and give them a bruise for a week, but after that they're still gonna think the same way.

Craig: Yeah, your words can do a lot more permanent damage than your fists.
C: If the skins and the punks could get together, it would be that much more power that we would all have. Then people would say, "Yeah, look at the youth, man. Look at these people do it, these people who want something better". Instead, there's 2 separate factions. It's just like the government now: a few older guys making the rules for everybody else. You either stick to the way society raises you, or you try to be something better and build something.
T: Being able to undo your conditioning is the key. Some people might say that these guys can't help themselves, that they're just too screwed up and animalistic. I disagree. After talking with one of the major troublestarters, I found that he's totally aware of how messed up he is. When somebody has that kind of insight into themselves, they are in a position to make some kind of choice: "Do I want to change, or do I want to take this out on anybody who's around me?"
C: It's really easy to do that too, man. It's easy to fall into a bottle and fight anybody that you don't like. And it's real easy to get people to follow you too.
G: It's easy to fall into this thing where you have the peer group mentality that holds you up and enforces that kind of attitude. Most people who are punks were spurned by their peer group...
C: Rejects.
G: And that's why most of us became punks. To be an individual.
Gary: I think we should keep in mind that most of the people we're talking about have been in the scene a long time, and I personally have a pretty good relationship with most of them. Most are really nice.
G: seperately, yeah.
Gary: I think we shouldn't be putting it in a "us vs. them" basis. Carl's been talking with many of these guys most of the week, getting into arguments and discussions, trying to make steps further. I don't want to alienate myself from them. If they're going out and beating people up, then I'm gonna talk to them. If everybody does that with them, it'll be important to the scene. The unity we should keep in mind is that we don't set ourselves apart from them. If anybody sets anybody else away, it'll be them completely from us.

C: That's what's hard. I've known some of these dudes for 7 or 8 years, and it's like, "What's going on? Don't you have anything better to do than have a bunch of little kids follow you around?" I'm a skinhead for my own reasons. I do it because people ask me about it and I tell them how screwed up I think the system is; how it's brought me up and all the anger I have inside me. And that we can change it, and people can be responsible for their own actions. But these people don't want to do that. They're so afraid...of whatever, that they have to travel in gangs or cliques. it's just like our government. If you just look at it for a minute and see that they love seeing you fight each other, and they don't have to worry themselves. They're just laughing at you. They're not worried about losing their power or lives. They're just worrying about their bucks, and are getting away with it.

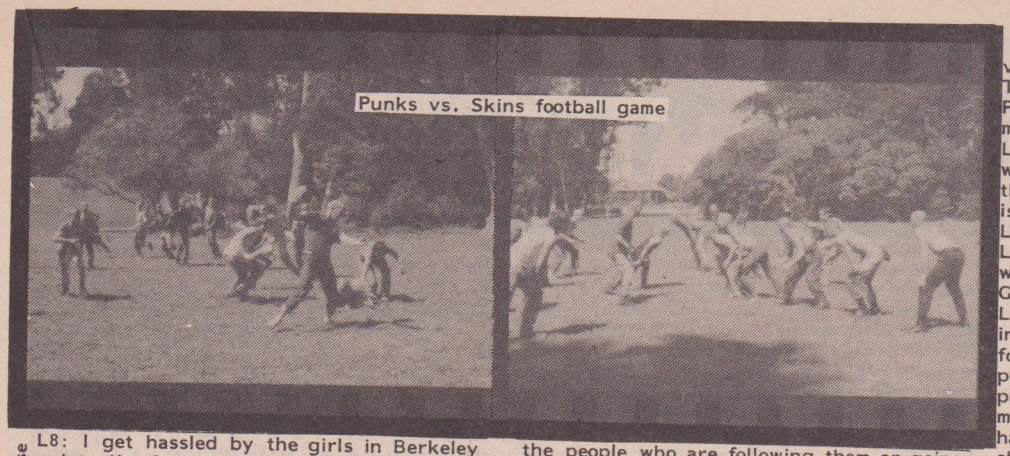
Gary: Take New York, where the DICKS played over the summer. there's no place to play there now, because it's so separated. If there's a show, most people don't go to it because there's gonna be a group of people there that are intimidating everybody so much. If they don't like the band, and don't want anybody to dance, then it's not gonna happen. at the TOXIC REASONS show, people stood in front of the stage, and any time anybody would go out and try to thrash around, they'd stop 'em because they didn't like the band because they are a "political band". so they stopped the show. When the DICKS went there, we ended up playing in some basement in Brooklyn because there was absolutely no place to play in the city. People are afraid to go out. R: The whole reason we're even talking about this here tonight is that it's starting to look like that here. There really aren't anymore places to play here anymore. now the Mab isn't going to book any hardcore shows. People are starting to be intimidated from going to shows because of what they see as "skinhead gangs".
Gary: That's giving too much credit to them. there's a bigger gang called "the cops" that keep people away from shows.
C: The cops are saying "Were not gonna let you put on any shows if the skinheads keep fighting outside".

T: For the last 6 months there've been fights going on in the middle of Broadway, up and down the street, windows get broken. It was inevitable that the cops would come down on it.
C: Throwin' bottles at Muni buses.

T: I heard some of the gang people bragging that they put Dirk out of business and they're gonna do the same to Ness at the Mab. They didn't do it all by themselves, no. But attendence is down at all the hardcore shows: Booker T. Washington, Ruthies, Eastern Front, you name it. You've got to look at N.Y. and see how it went from a thriving scene to what they've got now. There was a transition period, and I think it's very similar to what we're going through. Maybe listeners (readers, in this case) will disprove that theory. Let's see what they have to say.
Listener 1: I was at the Eastern Front and it was lame.
C: The people who put that on are lame, man. They also put on the SUICIDAL TENDENCIES show at Longshoreman's Hall and wanted so much money to get in. And the bands don't care at all about the people. There's 200- 300 people at a show, and they're runnin' in gangs, and the bands don't give a shit about it. They just go, "Oh well, they're buyin' our records and buyin' our tickets". Band apathy sucks.
T: There were a lot less people at the Eastern Front this year than last, and less last year than the year before. But that's a general trend. David, you put on the one at Booker T. with YOUTH BRIGADE, B.G.K., etc., and there were surprisingly few people for a show that size.
D: I disagree. It was a 500 people show, with 350 paid. I recognize what's going on with the violence in the scene. It's been going on for a long, long time. In '81 at the Cuckoo's Nest in L.A., I couldn't believe the blood. The trend that's happening now is dangerous though.
L: L.A.'s got 5 gangs.
D: But I think people here are still showing up at gigs.
T: But you lost money on that show.
D: I just wouldn't put all the blame on the 'gang mentality'. But it does keep some people away, and you'll have dozens and dozens of people talk about getting their heads split open, broken arms, etc. Obviously, a lot of people are now afraid to come.
Listener 2: I know a lot of skinheads, and they're pretty nice. But if they go around beating people up for being different, and wanting anarchy, then they should think about it.
G: Anarchy means different things to different people. To some, it means a license to do whatever the fuck they want.
C: There's got to be a change of consciousness. We can't all of a sudden think that everybody's gonna be Joe Niceguy. It's about opening ourselves up to communication enough so that it's not just mindless violence. People have to open their eyes and look around and see that other people are getting hurt all over this world. And all we're doing is supporting it man. All we're doin' is proving that America is nothing but a bunch of nationalists that don't care about anything else. That's wrong man. People are dying in our name, and we're just helping that by fighting internally.
Listener 3: I think people are still going out to shows, and I don't think the skinheads are stopping them. I personally put on several successful shows in Berkeley.
T: Those were free ones in the park.
L3: I've heard insinuations that some of the skinheads are Nazis. I'd like to hear some comments on that.
C: Whether you're a Nazi or nationalist or just running in a gang, you're still a fascist.

T: Whether someone identifies themselves as a "Nazi" or not, the psychology behind gangs is fascist. It's about physical intimidation, and about power in the hands of a few, based on the glorification of physical violence. To me, that's fascist.
L3: I agree with what you're saying, but I think you should have invited some of the skins to speak for themselves instead of all these peaceful, non-skinheads that are up there.
T: Three of the people here are "skinheads".
C: Hey man, I'm here. I've lived in the city for a long time, and these are my drinkin' buddies I'm talkin' about.
L3: Get them up there and confront them.
C: I confront them everyday! I didn't want to do this show cause I think the scene can change itself. Like Dave said, this has been happening over the years, but like it's "What do you want to do with it now, man? Keep carryin' on with tradition?" I can talk to my friends straight when they're sober. But when they're runnin' in a gang...they don't play that stuff with me, because they know better.
G: They have blinders on.
C: They know better, so why are they doin' it???
L4: I think why all this violence has come to the scene all of a sudden is because some people resented the way that some punks were tryin' to get a better name for themselves by being associated with "peace" or "anti- nuclear" stuff. They wanted to go back to the "good ol' days" of '77.
G: I can see your point. Some people felt that the idea of having fun has gotten lost. A lot of skins believe that "peace punks" have gotten too serious about things; that they don't know how to enjoy themselves. But I don't feel that there's any need for there to be a division.
Gary: I think it goes further than just "peace punks". We live in a real world that's a ticking time bomb, and I'm sorry if I'm in a "political band". I'm not gonna shut up because some people just want to have fun. I'm gonna have fun too though; I always do. But I'm also not gonna sit back and watch the world blow up and not say a word about it.
G: It's the politics of the world that forced us to raise our consciousness enough to become punks of whatever nature. We have to remember that it was the politics that brought us here, and that we have to not get so harsh on people because they are political. It's always the politics that keep youth movements happening.
R: I don't think any of us here tonight are trying to politicize or radicalize people. We're just trying to get people to stop hitting on each other. I haven't had a good time at shows lately. It's not fun. It's very, very tense inside and outside the shows. We can work on radicalizing people or ourselves later. D: I think it's a good observation he made though. There are differing concepts of what punk is. A lot of people came into punk with a nihilistic "search & destroy" type of philosophy. Others have evolved from nihilism. I came into it with that kind of head. I don't know if the process is evolution, but I'm trying to get beyond the dark side of how bleak I can feel, and vent my frustrations into something positive.
C: A lot of that growth is thrashing, is getting out there with other people and getting close and feeling energy. It's "Yeah, yeah, we're all equal." No boundaries, no borders.
Listener 5: It seems to me that if skinheads here are like skinheads in England, like causing riots in Brixton, being racist, then they're out there on the Right with Reagan. I don't understand why they're into the scene at all.
C: They're just "anti-people" at this point. D: I don't think the skinheads in S.F. are very racist. There are some tendencies that we all have in the world, struggling with.
L: They are sexist.
D: There is a lot of sexism.
C: A lot of people are sexist.
D: But I don't think we're dealing with an England-type situation here, not yet anyway.
L5: At the R.A.R. show I noticed that 2 or 3 skinheads were harassing Biafra. I was near the pit, seeing them all hyped up and violent. Then they approached me and a friend of mine, and asked me if I was homosexual or not. I said "no", but I was wondering what they would've done if I said "yes". They're moving towards the ideas that the Moral Majority and extreme Right-Wing groups have. I don't think that belongs in the punk scene. But I think it is possible to go to shows and avoid trouble. Punks get that type of violent attitude too though.
C: What's the difference between punks and skins? We're all in the same scene, all listening to the same music. It's all about thrashing the government, the people that hold you down.
G: I think that attitude is just a creation of an elitist group that excludes everybody else...
C: ...who isn't like them.
G: No matter what the ideology is, if it has that basis, it's not gonna respect the rights of others.
Listener 6: I'm kind of a metalhead.
C: Headbanger, dude!
L6: I really enjoy going to the punk shows, a lot more than going to the metal shows. But the skins really mess it up for me. I like to thrash like everybody else, but they keep throwing us out cause we've got long hair. They start harassing me.
C: They start goin' off for no reason. The funny thing is though that these partners, man, they used to have long hair too. Remember brothers, remember. Three or four years ain't that long of a time.
Listener 7: Basically, we let these people in because they got the "right" haircut. These are the same people who used to harass punks. They were jocks or longhaired greaser types. Then they shaved their heads or got spiked haircuts and suddenly they're OK. And when they're bashing people, we say, "Gee, what's wrong?" We act like they're part of our community, but I don't think they are.
G: Do you actually know any of the people you're talking about?
L7: Sure. Mark.
G: He's been in the scene a long time.
L7: How long is a long time? I remember when he showed up a couple of years ago. So what? These people bust into a show, like at Booker T. What are they adding to the scene? Fifteen of them broke in, did not pay, and disrupted the whole show. Why do people let them do this? What are they adding? Why are they considered "cool" on the street?
T: What do you think should be done?
L7: Ostracize them. All they really want is attention. If it suddenly became uncool for them to be like that, they'll mellow out real quick. It's peer pressure.
G: That's what we're trying to get away from here.
L7: Sorry, man. That's the way human beings work.
L: What can we do besides try to talk to them and relate to them?
L7: Don't bother relating to them; they haven't got any brains.
L: That's not true at all.
C: You're just looking at them in the same way they look at you, just in a different context. I can understand what you're saying...peer pressure. It should be the people in the scene talking to those people. If you've got 200 looking at 15 guys going, "Yeah, they're really

screwed". The point is though that they're good people, they've got good hearts. It's just that they get together with 12 buddies, get drunk, and people start looking up to them and think it's "cool" to go off. That's what's happening.
L7: Cops are really nice guys individually too. You oughtta talk to some cops. They're really sweet guys. Check them out. It's the same trip.
D: We've got a lot of different people here and lots of different opinions happening. I'm saying, we're starting to do that. That's what this show is about. We're talking about ostracizing the gang mentality. We're trying to deal with what's the most effective way to go. I'm aware of what you're saying.
L7: So that's my suggestion. Ostracize them. Make them "uncool".
Listener 8: I'm from Austin, Texas. We have the same situation developing on a smaller scale. We've got 6 or 7 kids about 13-14 years old looking up to one guy that's a little bit older, going around with fibreglass casts on beating people's heads in. It's a difficult thing. A small group of people are splintering the scene really bad.
T: "Unity" is a word that gets thrown around a lot by the gangs. If they're serious about unity, they should recognize the fact that they're having the opposite effect. I heard that the DKS played in Austin recently, and a bunch of people showed up with Nazi
t-shirts.
L8: I talked to a skinhead sitting outside that show, and asked him why he had a World War II Nazi armband on. He said, "It's really cool; it's a relic".
C: Yeah, the Holocaust was "really funny".
L8: I told him to leave it at home. But he said he wore it cause "Nazis are cool". Why are Nazis cool? "They're cool. They're great." There's no reasoning with that.
G: The funny thing is that if the Nazis ever came into control of the government, the skins would be the first to be scraped off the street.
Listener 9: It seems that you're centralizing this discussion on males. I go to a lot of shows and get intimidated by a lot of the females because I don't wear the "right" boots or wear a "cool" t-shirt. How do you feel about this?
G: A lot of skin girls comin' up from L.A. are beating up on other girls in the scene.
L: I had it happen to me and a friend at Clubfoot. Two girls threatened to cut our hair and kill us, etc.



Punks vs. Skins football game

photos by Denise

L8: I get hassled by the girls in Berkeley a lot. I'm from Fremont (suburb). I don't fit in their little clique, and get shoved around a lot. It scares me to go to shows. i like being there and supporting what's going on, but they make me want to leave. And a few times I have.

G: If you feel confident about what you're doing, that should give you enough conviction to confront these people.

Craig: At a show might not be the best time to confront them, but if you're around and see them on the streets...

T: That doesn't necessarily work, unless you're "somebody" in the scene.

Gary: Our drummer, Lynn, who doesn't have a real "hardcore" look, was at a show of ours in Berkeley. Some girls who do have a real "hardcore" look decided to beat her up in the bathroom. When they found out she was in the DICKS, they were ever so sorry. They were just "sooo sorry". "We didn't know you were in the DICKS"." Well, what difference does that make? Yeah, we know what you're talking about.

D: You should try to get with people you can trust, or bands you feel you can trust. Feel your indicators when you're maybe getting in hot water. But it's a real shame to hear that people are getting scared out of our scene, cause it's for everybody. There's a small bunch of people who need to be "in", to have their identity, but they're not the heart and soul of the hardworking people and bands who are trying to get beyond the problems of our scene to tackling the problems of the world.

Listener 9: In reference to what you said about skinheads in England: none of it is true. The skinheads there are just as much following the crowd. It doesn't have anything to do with any street thing. They're just henchmen for the National Front, being manipulated by clever men.

G: I didn't know. I've never been to England.

L9: That's where I'm from. The skinheads here are copying what's going on there. If they knew what was really going on...Well, they're probably that stupid that they'd continue on. It's exactly the same: a few leaders controlling the smaller kids, except they're getting into deeper things. Like, they're being told to go down and beat up black people, start fires, etc.

Listener 10: I just want to say that I think that all these people are just jumping on the bandwagon. They shave their heads...

C: It's not necessarily jumping on the bandwagon to shave your head. I do it because I'm an individual. I like to deal with people on an individual basis. If you shave your head to run around with other people to get your identity, then your priorities are messed up man.

Listener 11: What bands are into the skinhead thing, and which aren't?

C: Bands shouldn't be for or against anybody; and should be for everybody.

G: Common cause.

C: If the bands don't say anything about the people who are following them or going to their shows, and just play their set and split, then...

G: That mentality is what's splitting the whole scene.

L: We don't want a war though. we aren't against "skinheads".

T: We are against a mentality though.

D: I'm in M.D.C., and my band won't play if we know there's a fight going on down on the floor. We have a bunch of people here tonight who have shaved heads and call themselves "skinheads", who I know, and who have been very political and very anti-violence. So far as fighting goes, I like to believe that our band doesn't put up with it, although we do co-exist in the street with a lot of those people. We walk a fine line without out-and- out condemning them, but trying to get them to be more constructive people. There are progressive bands here, and there are those that don't try to do anything about it or try to ignore it. Either they don't care about the violence, or are afraid of being retalliated against. I don't want to name names, but you should let them know: "You played your set right through some ugly fights. What're you blind? Or so into yourselves?" I think we've come to a concensus that some form of communication needs to get going. Some people say ostracizement. I'm still liking to believe that I'm not gonna shun anyone. I'm gonna continue to communicate with them if I see them doing things that are really hurting the scene and individuals.

T: That brings up an interesting point though. At what point do you draw the line and say, "It's gone too far?" I guess what everyone here is saying is that it hasn't quite gone too far; there's still a basis for communication.

L11: It was weird at the D.O.A. show at the On Broadway. The crowd was getting mad at D.O.A. for trying to clear the stage of skinheads who were trying to start fights.

D: You gotta remember that there's 500, 600, 700 people at these shows. And 20 or 30 can give the impression of being "the people". I was there and saw that, and most everybody was supportive of D.O.A. It's been my experience that people generally support the people on stage.

C: It's like with the Courts during the Convention. When you go on trial, they say it's "The People Vs. You". It's like, you dummy, we are the people. It's more like, "The State vs. The People".

L12: At the R.A.R. show, I saw a skinhead up on stage acting like he was running the show. Jello said, "say something intelligent or get off the stage."

G: I know the guy you're talking about. He does that at just about every DKS show. He always does the same thing, and never has anything interesting to say.

L12: Why did he jump on Jello like that?

G: He's jealous.

L13: I'd just like to comment on what you said earlier: that alcohol is a major problem. Whenever I see violence, it's by people who are drunk. And I don't want to make generalizations, but most of the violence is done by skinheads.

T: it's like pouring gasoline on a fire. People who have their own problems only make it worse by getting continually fried.

L14: I just want to say that any way you want to give a message, even if you feel the world is revolting, if it's destructive it isn't going to help the situation.

L: What do you think will help?

L14: Be peaceful and try to find peace within yourself.

Gary: Get a kitten (laughter).

L15: I just think people should stop being intimidated by the skinheads. When they force their way into shows and push people around, I know they scare a lot of people. When skinheads ask people for money, they go "oh, here". I've seen that happen a lot, and I don't think people should stand back and let them do that.

C: All you're doing when you do that is re- enforcing it. It's like two dogs. If you've ever seen a dog doggin' another, man, it keeps nippin' at its heels until the dog gets big enough to either snap back, or for the rest of its life the dog will keep munchin' on it.

L15: Right. I think people are gonna have to realize that, or things aren't gonna change. I don't go to shows anymore because of it.

D: Seems like a lot of people have said that we shouldn't get intimidated, that we should stick together. Maybe it's too difficult for individuals to tell these "scary looking" people that they disagree with what they're doing to the scene. But in small groups, maybe there'll be strength in our numbers.

T: Hopefully, those people that don't go to shows anymore, who do feel intimidated or isolated, will recognize the fact that they're not alone. There are other people who feel similarly. And hopefully, some of the people we've been talking about will recognize that this forum was not done in hostility, but was an attempt to express all our frustrations and desires to work this out. Let's keep the dialogue going, at least at this point, and see what comes of it.

"VIOLENCE GROWS"

FATAL MICROBES '79

While you're getting kicked to death in a London pedestrian subway
Don't think passersby will help: they'll just look the other way
They've seen too much, they don't want to know, they don't want to know
Violence grows, Violence grows, Violence grows, Violence grows

People travel on the bus but they don't pay their way
It's so easy to say "Push off!" when the conductor asks you to pay
Now the conductor keeps it shut because the conductor knows
Violence grows, Violence grows, Violence grows

Children at home just come and go, their parents can't say no
Now they know what's best, now they know that violence grows
This generation's changing fast, this generation glorifies violence
Violence grows, Violence grows, Violence grows
Violence grows, Violence grows, Violence grows
Violence grows, Violence grows, Violence grows
Violence grows, Violence grows, Violence grows
Violence grows grows grows grows grows grows grows grows

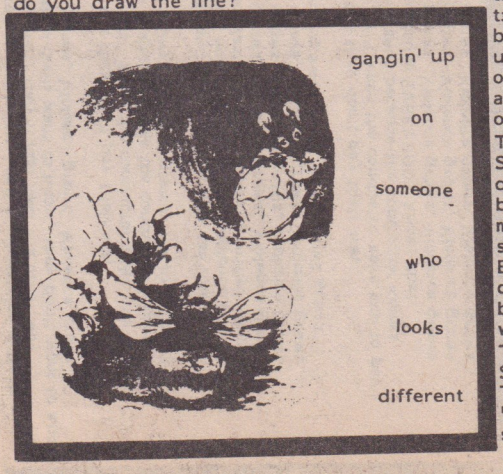
People travel on the bus but they don't pay their way
It's so easy to say "Push off!" when the conductor asks you to pay
Now the conductor keeps it shut because the conductor knows
EVERYBODY keeps it shut cause EVERYBODY knows that
Violence grows, Violence grows, Violence grows
Violence grows, Violence grows, Violence grows
Violence grows, Violence grows, Violence grows
Violence grows, Violence grows, Violence grows
Violence grows, Violence grows, Violence grows
Violence grows grows grows grows grows grows grows grows grows grows

PART TWO OF SKINS RESPOND

HORMONES GONE BERZERK!

The follow-up discussion a week later was illuminating, and possibly productive. It consisted of three people who identified themselves as "Frisco Skins", and Tim.

T: Please introduce yourselves.
B: My name is Beau, and I'm a Frisco Skin.
M: My name is Mark Dagger; I'm a Frisco skin too. But uh, I want to get a different meaning for it.
S: My name is Sonny, and I'm a skin. A Frisco Skin.
T: Since all of you identified yourselves as Frisco Skins, why don't you explain what that means?
B: We're good friends who love and respect each other, and we'll do whatever is necessary to protect our friends. A lot of people get that mistaken with gang-type leadership or whatever you want to call it. But we love each other and protect each other as far as it goes.
M: We always protect our other friends though, and that's not gang violence. That's all about brotherhood: protecting what we believe in and what our friends believe in, even if they don't have any hair, or even if they do have hair. That doesn't make a bit of difference to me. I've been in the scene for 4 years, and I used to have a mohawk, used to be a punk. Now I'm a skinhead and the only people that ever...They say we're violent, but...
T: You say you used to be a punk and now you're a skinhead. What's the difference to you?
M: I don't know what the difference is really, but all I do is...I know people say I'm really violent...I do get carried away sometimes. S: I can say the difference. Frisco Skins are like Jak's Team (a skate team). Frisco Skins are a social club. It's a drinkin' group of guys that hang out and support each other on every aspect....financial, housing, food, partnership...
B: What you really asked, Tim, was what's the difference between punks and skins. I'll ride the bus every weekend from the gigs I go to. Usually there's a whole lot of young people, assholes I call 'em, longhairs that are badmouthing people who look different and whatnot. As I said, some people will take that kind of stuff, let people badmouth 'em and whatnot. I, myself, won't, and most of the people I hang with most of the time..
S: Skins.
M: And punks. I know a lot of punks who won't take that crap either.
B: A lot of 'em will, and I hope more of 'em think that they won't...
T: Where do you guys draw the line between "taking care of yourselves or other people" and aggression. In other words, what you're saying now is, "We'll just defend ourselves when hassled, abused, or attacked". Where do you draw the line?



S: Aggression happens sometimes. Sometimes we screw up. We get a little drunk and mistakes are made. When you have a group of people the size of ours, 30-40 guys....Everybody's not perfect, man. Mistakes are gonna happen. But overall, there's not much aggression out of us. We don't tolerate anything, but...not too much aggression. Lot of party, lot of fun, but sometimes there's slip-ups, man.
B: What I heard last week on this show was that a lot of skins are beating up on punks. Punks and skinheads are the same thing. They're people who should hang together. They've got a common enemy: the state, and people who are redneck assholes (laughter). We should hang together and protect each other.
T: OK, theoretically, everything you've said is fine. The reality of it is...well, it sounds like, as people said last week, on an individual basis and when you guys are sober, you're really nice guys. Yet, I've seen all of you going off in situations that were totally...your reactions were totally out of hand, and people got hurt. Why do you think so many people were calling in last week saying "I don't go to shows anymore because of a lot of stuff that's happened to me or my friends"?
B: Tim, I think you're talking about what happened at the Eastern Front.
T: No, tons of things.
B: OK, well I'm speaking about what happened at the Eastern Front. You were there and saw what happened. I got into a fight with a young man, who..from what I saw was provoked by his friends, whoever they are. They provoked the bullshit and he took the brunt of it. Well, we got into it and my best friend Sonny broke a bottle and said "Come on, if you wanna have a hassle with him, you have it. But I'm here to back him up." That's what you saw. I think it was misinterpreted last week. You know, we are brothers. His brothers backed him up too. They were right there.
T: What I saw was Sonny talking to a guy who was trying to break up a fight, who was being cool and unaggressive, who was saying "Let's cool it out". I saw Sonny break a bottle for a weapon, and say "You want me to get all those skins over here? Then you get the fuck out of here." And Mark, why are you laughing? What's funny about it?
M: Because...a lot of times that happens. I'll answer the question that you just asked. You know, a lot of times we are really nice guys when we're sober, and we take a lot of crap from people that we shouldn't take...because we don't have to take it. You talk about politics. Personally, I don't believe in politics. They're gonna blow us up, and what are gonna do about it? What is our little vote gonna do about it? You know, a lot of people are gonna take care of a lot of things, but...
T: You're getting off the track.
S: I'm the one involved, I'll answer the question. Not just in that incident...I just backed up my friend. Two guys came up on my friend, fighting. So, sure I told 'em to split. How I did it...I just did it that way. But, if you don't wanna bother skins, then don't...coz if you bother one, you're bothering 'em all. And whether it's right or wrong, skins will back up skins.
T: OK, I think that's jive, personally.
S: Whether it's jive or not, it's reality.
T: Yes, it is reality. But that mentality of "Right or wrong, I'm gonna jump in the situation coz this guy's a skin" is the same as saying "Right or wrong, I'm gonna fight for my country".
M: What he's saying is, if the guy's a skinhead, you're gonna jump on the other guys side coz he's supposedly the underdog.
T: No, I'm not saying that that's what to do. I've seen too many situations where people don't know what's going on. Let's say there's a one-on-one outburst somewhere. Suddenly there's a whole gang of skins over there to back up their brother. I've seen a lot of bully stuff going on. No one cares to find out what the details are. Maybe this skin was totally wrong in what he was doing...belligerent. Who knows? But right away there's a gang of people pounding on that other guy.
M: Nobody's perfect...sometimes..
S: Shut up. Shut up. Listen, all skins aren't Frisco Skins. We're here to talk about Frisco Skins. We can't answer for all skins. You will hardly ever see that with a Frisco skin.
T: I've seen it before.
M: There's only about 7 of us...
S: Within Frisco, there's B.A.S.H. (Bay Area Skin Heads), there's skins like Carl that aren't in any group.
B: We live on the streets.
T: What qualification is that?
M: I've been here for a long time. I know I've been with the scene for a long time. I back my friends up that are in this scene, our scene.
T: I'm not asking anybody to back me up.
M: But if you were in trouble, and someone is beating your ass, I would jump in and help you.
T: If I were right, and that guy was wrong, and that was what's happening, yeah..
M: It doesn't make a difference to me. If somebody wants to fight, they wanna fight. When they jump on someone and start pounding their head in and keep pounding it, then I'm gonna jump in and help that guy.
T: I've seen too many incidents of that kind, like I was saying before...
M: I know when to stop when I fight somebody.
T:...like at Clubfoot, the night after all those arrests at the Hall of Justice. There was this skinny kid trying to break up a fight..
M: You didn't see me in that!
T: No, I didn't see you in that. This kid was trying to break up a fight.
S: It was two skins fighting. Why that kid got in trouble is because he stepped in a skinfight. It wasn't any of his business. Neither people fighting were his friends. I don't think the guy knew either people fighting.
T: Maybe he didn't..
S: He stepped in. Mind your own business.
T: But it becomes everyone's business, because when there's all this fighting going on outside gigs...that's part of the reason why cops come down so hard on the scene. That's part of the reason why there aren't any gigs at the Mab or On Broadway...all this fighting and breaking and throwing of bottles.
S: It's not against punks. The fights we have..the Frisco Skins..we fight the chicanos and the people that bother us. The punks don't bother us.
T: How come we've had so many calls?
S: Maybe it's the Bashboys.
(everybody talking)
M: I wanna get some calls. I wanna talk to 'em myself. About that fight you just talked about. OK, now you never see any brews

against skins, any fights. Like, if there's a fight, it will brew for a while, a long time. You can try to talk to somebody about it, but it's not...it brews between 2 people. I'm sure it's happened to you (Tim), because you're no angel. Everybody has a brew with somebody they just don't like. It brews up in them, and they decided to take care of it right there and then coz they were tired of putting up with each other. Now, they don't even hate each other anymore.

T: That's wonderful. But he was trying to break up a fight, which is very common now.

M: Why break it up? Why take things in your own hands when there's other people that can...

T: I think you guys oughta start breakin' up fights.

M: We were..

T: No way, man, no way.

M: I broke it up, coz they jumped on top of...

T: You weren't there you just said.

M: Yes I was!

S: Look, the whole point about us being here is that we aren't against punks. We are not against the scene. We love the scene. We're the biggest part of the scene, if not the heart.

T: Tell me how you justify that?

S: Justify what?

T: The statement you just said, that you're the heart of the scene. What is it that you guys have added to the scene? Why don't you explain that.

S: All the demonstrations, the skins were there..outfront. All the beefs at the shows against punks, at the last hardcore show at Graffiti's...chicanos attacked the club. The skins took up for 'em, among a few other mohicans, but mostly skins. We're the ones that live in the streets, we're the ones who squat, we're the ones who get national recognition and stand up against the cops.

M: We're the ones who get jumped on most of the time.

S: When people hate punks, when chicanos, when bloods (blacks), when everybody hates punkrockers, they jump us.

T: Well, there have been gigs in the Mission District for ages, and there's rarely been trouble.

S: Bull!

T: Rarely.

S: Bull.

M: There has always been trouble, Tim. I went to the Tool & Die for 2½ years..

T: Same here.

M: ...and we always had trouble there. I don't know if you ever walk the streets...you probably drive a car.

T: I don't have a car (as if that matters).

M: When I take the bus at 20th and Mission, that's where the cholos hang out. We always get messed with.

T: But you don't think there's a reason?

B: The reason is we're different, we look intimidating.

T: Not just cause you're different. I think a lot of the stuff that comes down finds a certain level. Trouble finds trouble.

M: They don't take nothing, we don't take nothing. If they start it, we're not gonna run away from 'em. I got jumped by cholos the other night. They beat up a little 15 year old kid.

T: I've seen you beat up a 15 year old kid..

M: Where?

T: At the J.F.A. show.

M: No I didn't. He was not a little kid.

S: Tim, let me ask you this. There's 3 Frisco Skins here. We do care, we like punks, we like everybody. We're friends with most people in the scene. You tell us, what is the solution? What needs to be done? Because we care, and we consider doing that.

T: First of all, let's take some calls and let other people say what they think.

S: We love this scene. Frisco scene rules.

M: I know a lot of people besides skinheads. I'm just saying I'm a human being. It's not like I just hang around skinheads and try to recruit little 16-13-14 year olds to look up to me. I don't care if anybody looks up to me, coz I'm my own person. I'm not trying to impress anybody and I don't have to.

Caller 1: I was walking down Haight Street, me and friends (I'm from L.A.), and they got this little 5-year old kid..he wasn't a skin. They picked him up and told him: "Hey, hit that nigger". They were totally harassing me and my friends.

M: Who said that?

C1:A S.F. Skin!

M: Now, there's a lot of S.F. skins...

C1: And I've seen you in the circle at my first show up here, and you just threw a girl around. It wasn't even fair. You threw her on the ground, and threw her around. and totally hit her. M: Wasn't that thrashing or what?

C1:. No, that's not thrashing. That was brutal. You were just stomping her.

M: No, I didn't stomp nobody.

S: Hey guy, look, anybody can..and we hope anybody does, go to a show. But at a show, if you can't deal with the "pit", you stay out of it. That's all there is to it. You're welcome to stand behind the pit and watch, but if you can't hang with the pit, get out. You cannot argue about what happens in the pit.

T: Why not?

S: Well, I'm missing 4 front teeth right now from the pit. That means the pit is accidents.

C1: I'm not talking about the pit. I'm talking about racism. Why do you have someone in your group called "Nazi Bob"?

M: What about him? He's not in our group.

S: He's not a Frisco Skin, but we do hang out.

B: No we don't associate with the Bashboys.

S: We'll back 'em up. Bashboys are my friends.

C1: Why do you guys promote that stuff?

M: We don't. You saw me, Mark Dagger, punch a black chick in the circle?

C1: No, not a black chick! Just a girl. I saw it!

M: Who? Where? When? What was her name?

C1: I don't know.

M: What show?

C1: At the F.U.'S.

B: Well, if a man or woman can't go into the pit and accept the injuries that happen while they're in there exerting their aggressions, they should not be in there.

C1: You spit on the girl! You got up on stage and spit on this girl.

B: Who did?

C1: Mark Dagger!

M: Now wait a minute. You're picking on me, you fuck... You listen to me, man..

T: Hold on.

S: As far as Bash goes, we can't answer for what they did, but they're our friends. We associate with them. If Dagger done this, he done wrong.

B: Sonny, shut up. He's asking Dagger.

M: OK, talk to me then. If you can't take what happens at a show...coz at a show you're gonna get your aggression out..

C1: You spit a loogie right in her face!

M: Intentionally?

C1: Yeah, you just walked up on stage.

M: Hey man, I think you better..well, I'm not gonna say that on the radio. I think you don't know what you're talking about coz I never do that stuff intentionally.

(more accusing back and forth)

B: I don't know if you've ever been to a gig in L.A., but I've worked for the DICKS down there at the Olympic Auditorium, and I caught about 97 loogies in the face and head. (laughter) And that was just from enthusiastic fans.

C1: But this wasn't from enthusiastic fans.

M: Enthusiastic. There's nothing enthusiastic about it.

C1: It's really violent, and I just don't want the skins to take over the scene.

All: We ain't here to take over the scene.

M: I don't care who you are, and I hope I don't ever find out who you are. But if I do...

(much tumult)

T: That totally typifies what the hell everybody's talking about! Because you do stuff like that. And don't come off like, "Oh, what a darling I am". You know you do stuff like that.

S: Hang on dude. We're trying to talk something out.

(more discussing, cussing)

M: I'm trying to be nice. He doesn't have to talk to me like that.

C1: I can't even say my name on the radio cause I'm scared I'm gonna get my ass kicked.

T: Mark, everything you're saying on a rational level, you're totally discounting on an emotional level.

S: All I can say is, just go to shows in the future, and let's hope things will be different.

C1: (being interupted frequently) It's not just here in S.F. I just lived in Denver for 2 months, and they have this big, racist faction of skinheads there. Really bad. What are you guys trying to prove? Why do you have to be skinheads? Why do you go for the National Front and be racist? It's not just here; it's in New York, Denver, and everywhere else.

T: You're impling that they're racist, and I remember that at that CRUCIFIX show, some skin grabbed the microphone and yelled "Kill all niggers!"

S: A skinhead did that? It wasn't me, that's all I'm saying.

C1:But it's your following, the people you associate with.

S: We don't wanna be discriminated against, so why should we duscriminate against someone else? If it does happen, deal with the person that does it.

T: That's the problem! If this kid was to go up to the person and ask, "Why are you saying something like that?", and the guy got belligerent on him, you know there would be a whole gang ready to pounce on him. What we're saying is, it isn't an individual thing...it's this whole gang mentality thing going on.

S: We stick together as a group. We support each other. But we are individuals. And I think you're wrong. If you confront someone in the right manner, then you'll have no problem. If you come up and be arrogant, loudmouthed, etc...you're in for a lot of problems. On the other hand, if you confront him as a person, an individual, nobody's gonna jump you!

C1: That's bullshit. You guys have to fight. You're really insecure. Why do you have to fight?

B: Calm down man. You're causing a fight.

C1: I'm not causing a fight. I'm trying to talk. You're just offended by what I'm saying, and have to bash in my head.

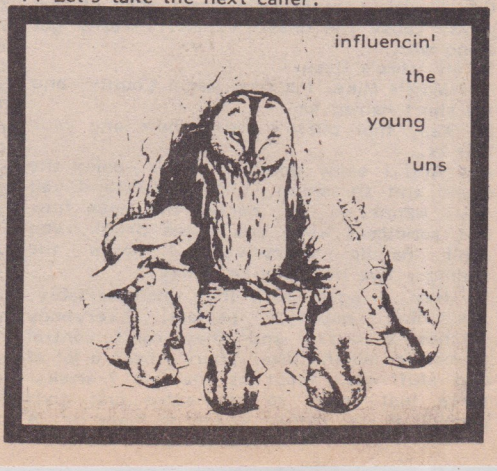
B: I don't want to bash in your head.

C1: You just said it!

T: Mark did.

B: Hey dude. I respect your opinion.

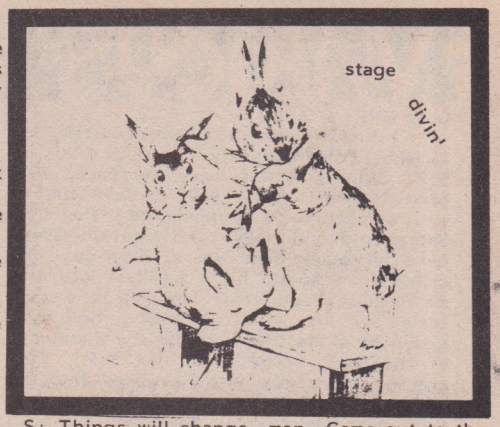
T: Let's take the next caller.



Caller 2: I'd like to ask you guys a question. You say you back-up anyone that's right. Now, if you see a woman being raped, or a longhair being beaten up by skins or bloods or whoever, would you back him/her up, even if it's other skins?
M: Damn straight.
S: Listen to this. About 2 months ago, there was a female being raped in the alley across the street from the Mab. This guy was about 6 ft./220 pounds. A skin stopped it. The guy pulled a knife and stabbed 5 skinheads. Two of 'em had to go to the hospital. The guy was not in the scene, had nothing to do with our world. But skins support anybody. We don't like fighting and crap.
C2: Well that's righteous, man. If that's true, don't listen to Tim. You're righteous!
M: We try to be. We're only human.
Caller 3: I understand you guys are all friends, all you skins out there. Well, I don't wanna say skins, voz we're all together in this.
All: That's right man!
S: Yeah, we eat and sleep together. We live in the streets and stand in the souplines together. That's how far it goes.
C3: But at the shows, when somebody starts hassling you guys, try not to solve it with violence. Try to reason with the person instead of using violence. Violence is senseless. It doesn't prove anything.
B: I agree with that, brother. And we'll try...we usually do try.
C3: I mean like at the Booker T. Washington Community Center, at the CRUCIFIX show...my brother told me one of you guys...I think it was the head skin or whatever...
B: There isn't one.
P3: ...well, he was kicking and hitting people, telling them to thrash.
B: I think that was just a dummy, man. You can generalize about skinheads, but usually there's only 6 or 7 of us that hang together, and we all agree on most things.
C3: I'm 15 and I've been in the scene for a couple of years. I've met a lot of you guys, and you are really nice guys. I just wish the violence could stop and the punk scene could stay together.
B: You ain't the only one. I think the punk scene is one of the best things that's ever come along. You gotta protect it.
C3: I wish I could meet some more of you guys, cause the ones I've met I really got along with.
B: My name's Beau.
C3: Mine's Mike. I'm from Marin County, and I'm short-haired too.
B: Well, that doesn't matter how long your hair is..
C3: And I enjoy going to shows, enjoy the music and thrashing. I do understand you guys wanna go out, party, and have fun. But sometimes when you're too drunk, you can't handle yourselves. I know the feeling...I've been the same way.
B: Hey, I agree with that wholeheartedly. It's like, nobody's perfect. Everybody catches a buzz, and they can't control themselves all the time. There's been a lot of bad stuff said about us the last 2 weeks. We're just tryin' to say we're just good people, if you bother to get to know us. A lot of people don't want to, and that's unfortunate, cause we're good people.
M: I don't wanna see the scene go down the drain like the N.Y. scene. A lot of scenes have gone down. I'm not saying N.Y. is the only place...
T: But Mark, why has the N.Y. scene gone down the drain?
B: Because there's a lot of Nazi assholes. That's what they're trying to classify us as.
M: If you look at N.Y., all the violence in N.Y., it's a different environment.
C3: Well if you guys keep it up. It's going to be as bad. We don't want that to happen.
M: We don't want that to happen either.
T: But you're making it happen.
M: No we are not making it happen.
T: 90% of the violence in the scene comes from you guys.
M: Hold on. I was just as violent as I am now when I had a mohawk.
T: Yeah, so what does that mean?
B: That means you can't blame it on the skinheads. Everybody goes off occasionally.
M: I've seen you go off recently...you and your girl friends from Berkeley...beating people up for no reason.
T: That's true, I've seen them do it.
M: And all the skins get the blame.
Berkeley Girls: (D.M.R.'s) That doesn't mean we can't learn, and that we haven't.
S: Whatever violence we're in, somebody's started it, 90% of the time.
Caller 4: My name's James, and I used to roadie with Mark's former band, URBAN ASSAULT. I wanted to say that in the beginning of the skins trip, when B.A.S.H. and the other skins got started, there was no one to police the scene..
T: Who needs police?
M: Well, a lot of people get beat up senselessly.
C4: I'm not talking "police" like the "man", but there's young kids that can't fight, and chicks who get hassled, and since there was no scene-awareness somebody had to be out there and defend it. And the skins got that reputation, and that has still carried on.
T: I'm not asking for defense, and most people I know ain't. We don't need a cop mentality in the scene.
c4: It was needed back then, and now, with the scene so public and popular, there are so many new elements. So everybody...you, me, the skins...are forced to define themselves a lot more than they used to. Everything inside the scene has become more segregated. The skins are forced to define themselves a lot harder; they always were the power behind the scene, but now they are a lot more focal...so the power is more obvious. And because of that, the flak comes down on them immediately. These guys have to live under the gun all the time. They get it from the cops, the punks, the peacepunks, the cholos, the bloods. A lot of them are punchdrunk. They gotta fight all the time. They've got no peace. So how are they supposed to analyze their whole trip?

Another thing, Tim. Your magazine is always trying to define punk, saying this and that, and I think that's a lot more counter-productive for the S.F. scene than the skinheads are. At least the skinheads are existing on the streets, everyday, right or wrong. They're not fucking geniuses, but they're not trying to break the scene down.
T: Maybe they're not trying to, but ultimately that's what they're doing.
C4: I'm saying that ultimately that's what you're doing worse than them.
M: It seems like what we hear...leadership from our friends who know a bit more than we do, I guess. But nobody gives it to us, do they?
T: You're asking for leadership?
M: No, we're asking for a little help from our friends.
T: In what form? What are you specifically asking for?
(much confusion)
S: Just someone to unify us with the punks. You and Max Rock'n'Roll are the ones segregating us...skins from punks. Now, Tim, show us how to get together, man..
T: OK, what we were doing last week and this week...
C4: Well, if I walked down the street and I saw a newspaper that said "Does Punk Suck?" (referring to MRR #13), now that's insulting. To me, that's a counter-productive attitude. Things like that make me mad.
T: Because it raises a question? I guess asking a question is pretty dangerous.
C4: Listen, you're not so much of a punk that you can say "Does Punk Suck?" Why don't you word that a little more diplomatically? Every punk is an ambassador of our scene. There's so much straight-edge, regular world people out there that every punk rocker, regardless what, should be representing the scene. You gotta believe in the scene; it has to be productive.
T: Obviously so, but it isn't "my scene, right or wrong". No way. There's nothing so pure and wonderful about any given group of people.
C4: There can be. I believe you're prejudiced. Like with the Fowl Boys (FUCK UPS crowd), the early 80's punk scene in S.F. That was a tight family, and it still is. All of us who were in that scene are still friends. We've all changed. I used to be a skin, but I'm not anymore. Some of my friends are dead, some have gone crazy or christian. But at that time it was unity. We had a family with a common goal and common enemies. It was like a common dream. The scene happened. It was spontaneous, whereas now everything has to be pushed and it's already tired. I think all of us who've been part of that scene should stop putting it down. Now it's like break it up into little groups and then tear all these groups down. We should bring all these groups together.
T: Hey, that's fine. But I think it's funny too. I've never jumped on a stage and yelled"Punks Rule!" or "Straight Edge Rules!", but I've seen skins jump onstage and say "Skins Rule!"
S: Hey, you get drunk and wanna say something in the microphone. You gotta say something. (laughter)
T: I consider that lame..
S: We think it's fun.
Caller 5:I want to talk about a couple of experiences I've had at shows with skins, and maybe resolve this if there's ever gonna be an answer. I've been to shows for a couple of years, thrashing and stuff, and some skins are cool, some are assholes, just like any other people. But the vast majority of the violence is dominated by the skins. I have been thrashing for years, but I don't do it anymore. People have been hassling me, and they've always been skins. Once, I don't know who this guy was, but it's the one with the bullethole tattoo on the back of his head...
All: That's Beau.
C5: OK, so one time at the Mab I hurt myself while thrashing. So I went over to the side, by the wall, and Beau goes, "Get away you asshole faggot!". So I say, "hey man ,leave me alone. Don't call me a fag." Maybe that was because I had a moustache then so I didn't look "totally cool". But he kept repeating "Get away asshole fag!". Then I go to my friend who was at the show, who is a lot bigger than you are, and asked him "Stand over here in case this guy punches me out". And you go to him, "Get out of here, asshole", and went to punch him. He threw you off him, and that was it. I said, "Hey, why don't you beat the shit out of that guy?", and he says "I'm much bigger, I would've killed him." He did not go at you, but if he did, what would have happened? All your friends were leering and ready to kill. Another time at the matinee at the Mab with the D.K.S and C.O.C., there was this guy standing out in front trying to get signatures for some kind of small democratic something or voter registration...

B: And I called him a asshole and all sorts of other stuff cause he's a Democrat and I don't like anybody that votes. I don't vote myself, so why should...
C5: But why didn't you let him do his thing? Why did you bother him? He didn't call you names.
B: Cause I feel...people who don't give a fuck about voting, or what...you know?
C5: Well I think you should have left him alone. He wasn't bugging you for not voting.
B: That's your feeling. All of us have different feelings. You know, we're people, we're humans, we're totally different...everyone of us... I can't speak for my friends in the other incident you talked about, but he got me off you, or whatever. Maybe he punched me out. Maybe I was hurt.
C5: He didn't punch you out. You were lucky.
B: Either way!
M: Lucky what?
B: Well, it doesn't matter either way. If he had punched me out, I wouldn't be no sorer today than I would either way.
S: It's only a problem with skins? Did you ever see any other problem at a show besides a skin?
C5: Yeah I have, but I still think most of the problems are with them. To get back to the other incident, you should not have hassled that guy. Another skin then came up and said, "Man, leave him alone. The only thing he wants to do is get Reagan out of office."
B: So I'm at fault. I take your criticism and I'm sorry. You have my apologies. Is that what you want?
C5: Hey, I don't want an apology from you. I just want you to realize what I think. The only answer is that we do something to the people who start the problems, whether skins or anybody else. Call it 'ostracize", call it what you want. But as soon as that bugger starts to fight, we gotta get rid of him. We gotta throw him out, and not stand around. I also think that at the CRUCIFIX show if someone had gone up to that person and asked "Why do you say that about black people?", the odds are about 1 in a hundred that he would have taken that criticism. The odds are that he would have punched the guy.
T: That's right. Now listen, we've got some more callers.
M: What do you mean "That's right"? What kinda shit is that?
T: That's what I've seen.
Caller 6: hi. The only problem that I have with skins is that most of you guys are really cool until you start drinking. Well, you say all this stuff about punks and skins are united. I can think of a lot of people that you guys...to a lot of girls...to a lot of people you've ripped off, screwed over. You say things about being united, but it doesn't seem to me you are, coz you go around breaking into people's apartments, treating girls like...
B: Hey, I know we don't always seem together, but punks and skins and people are all one.
C6: I know, but you guys don't treat each other that way. I remember...
M: Well nobody's perfect, goddammit!!
C6: But you say you're united, and..well..most of you guys are really cool and all, but then like...well, I've been drinking with you guys and you...
M: Who's this??
C6: I'm not gonna say my name. Mark, I saw you one night and you were hitting someone coz he wouldn't fight with another skin.
M: Now wait a minute, who is this?
C6: I'm not going to say my name.
M: No, who did this?
C6: Mark Dagger.
M: Alright, so I got on somebody's case who wouldn't fight another skin. I think you know half the story. You don't know what you're talking about.
C6: No, I was there!
S: Hey Tim, look, people can call up for the rest of our lives calling us on all the wrongs we've done. Let these people call in and say what can be done.
(everybody talking)
T: OK, let's cut the calls right now.
M: Man, I don't like this at all. that first guy. If I ever see him...
T: I'm glad you're saying that Mark, cause that's exactly what people are calling about.
M: Well, they don't have to call up and make me look like fucking shit!
T: That's the point. They're saying things that they saw. I'm saying things that I've seen.
M: Well, I see a lot of things that I see too.
T: Sonny here is copping to some of 'em. But you (mark) get real defensive.
M: I do, that's true.
T: I think Sonny's being a lot coolerheaded. You brought up the point of where do we go from here? What you guys said tonight is: If you see a situation that's getting violent, or where stupid stuff's going on, you should go up to that person involved and engage that person in a dialogue, not hostilly.
S: Yeah, but not when it's happening. When skins are fighting, don't get around it. The next day or something, go to 'em. I don't know...I'll tell you something, Tim. You and Max R'n'R have done your job. This radio show has brought it all to our attention. People called in and brought it to our attention. Now it's our place to change it. Hey, at future shows, the skins will loosen up. We'll start thinking about what's been said here in 2 radio shows. And things will change. Man, you've brought it up; it's up to us now...and we'll do it. But if skins are fighting, you'd be stupid if you go up to them.
T: Not fighting amongst themselves.
M: Well, don't try to tell us how to thrash, coz we can thrash just the way you wanna thrash.
T: As people were saying, a lot of people aren't going to shows anymore because of it. You can thrash like you want to, say you're united like you want to, act like you want to, but eventually there's not going to be a scene to go to. It's not going to be economically possible to put on shows. Promoters don't want to put on shows. Not enough people want to go. That's what happened in N.Y. People got intimidated from going out, so now there's no more shows.
S: Look, at future shows, if you can't handle the pit, there's no rules in the pit, and that's it. But everybody, come to the shows. The skins will lay off. We're all in the same scene. It's been brought out. So now the skins will lighten up. Not in the pit, but everywhere else.
M: We know what we're doing; other people know too. We're not the only people in the wrong here.
T: Not the only, but...
M: Well, that's what you're trying to make it sound like.
T: No. But we're bringing up a problem that obviously is a major problem. I believe Sonny when he says...and he's sensitized about it now...I believe what he says. But in your case Mark, I don't believe it.
M: Well, I don't try to act...
T: Cause you get hot.
M: Yeah, I am because people say lotsa things behind my back they can't say to my face. T: I don't blame 'em, cause you're big and you hurt people every now and then.
M: I talk to whoever comes up and talks to me. They don't have to be scared to talk to me. What am I gonna do? Punch 'em out?
T: Yeah.
M: No, I'm not gonna punch 'em out if they come up to me and confront me with something. I'm gonna tell them what's on my mind. I never punch someone unless they deserve it.
T: (laughs) Well that's...
B: That's a joke to you?



S: Things will change, man. Come out to the shows. Support these local bands. All bands here need it. We've got the best bands in the country. If things don't change...well, I don't know.
B: They will change. We're all having fun. Let's do it together.
M: All I can say is "we tried".
T: Tried what?
M: To come here and talk to people. But they don't wanna talk to me. All they do is tell me what I did wrong.
T: Mark, I think you're..
M: Pretty hot.
B: Tim, you and all the callers obviously think that all Dagger does is wrong. And he's a good friend of mine, so I can't agree with that. A lot of people might think that all we as a group do is wrong. But we fucking respect each other. We respect everybody out there listening to this show. We're all friends. We can all be friends if we try.
S: Can I clear up something from lat week's show? A lot of stuff was said on call-ins about Frisco Skins being Oi and following England. We hate England. American hardcore rules. We ain't a bunch of Nazis.
T: Oh well, now that that's clear...

VARIOUS FEEDBACK

Dear MRR:

I just listened to your discussion on violence (which quickly bagan to focus on S.F. Skins). I was very impressed with what I heard, and really believe that it was a positive accomplishment. I'm from Sacramento and have been into the scene here for about four years. The guy who called from Austin hit a familiar note with me because Sacto, too, seems to be a small scale S.F. or N.Y. A small, tight-knit group of skins thrive within the instability of the Sacto scene. Just like S.F., they are led by a guy who has been into the scene for about 5-6 years. Individually, they are totally cool, some are my good friends, but I can understand how people can be extremely intimidated by them. Most of them are big, with tattoos, boots, leather, and gnarly scars. They enjoy fighting and enjoy exchanging stories about their gruesome encounters. They look up to S.F. skins (and are good friends with them). They not only beat up on punks, but I understand there is an ongoing conflict between skinheads and mods in S.F.

One of the funny things is that they have absolutely no idea what the Nazi ideology actually involves. Since I am friendly with the skins here, the problem of my being scared away from shows is non-existent. However, I have not been to an S.F. show in a while and don't have many friends down there, so I can understand feeling sort of fearful of being harassed by S.F. bully boys.

Dave MDC, as usual, had excellent things to say. Another guy who spoke a lot (it might have been Carl, but I didn't catch his name for sure), had some terrific input. I really enjoyed hearing what he had to say, and his observations were right on the nose. It's cool to hear intelligent and (truly) individual people and ideas. What band is Carl in?

Oh well, I'd be very interested in any response or further info on the subject. Thanx, Rudie Rowland

P.S. The best comment was that if the skins are successful in ever bringing about what they are all professing (fascism, nazism, whatever), they would be the first to be eliminated. I also agree that U.S. skins have not (yet, anyway) adopted the philosophy of blatant rascism and ignorance of their U.K. counterparts. If this happens, it would definitely cause such a serious problem that it could probably lead to the total decadence of the punk movement. I wonder why L.A. doesn't seem to have problems with skin gangs? I always hear about Suicidal Boys, PUNX, etc., but they don't seem to have serious problems with nazi skins.

P.P.S. I just heard the next segment (where the skins defended themselves) and wanted to comment. Sonny had some very intelligent things to say. One thing I didn't understand is when the skins denied liking or being influenced by Oi! The Sacto skins (Deatheads) seem to only like Oi! music. How can they say they don't like Oi when they totally imitate the English Oi Boys (with dress, action, etc)? I'm glad Sonny came on the air because he helped break the "dumb skin" mold.

MRR,

This letter is in regards to a letter in MRR #14, about the N.Y. skins. New Yorkers, you don't have to feel alone. Detroit has a fascist skinhead problem too. Not all of the skins here are fascists, but there is a bunch that are.

Recently, at a show with H.E.D. (a hardcore band), POISEN, and HERESY (both oi bands), and SON OF SAM (a punk type oi band), our "pro-American" skins beat someone up because he is a communist and was selling the Revolutionary Worker, a paper the R.C.P. puts out. One of the skins walked up to him and said, "So, you're a communist, huh. You left wing scum", and then beat the shit out of him. Then his fellow skins joined in this stupidity , and started kicking him.

That's the way it is here in Detroit. If a skin picks a fight with you, and you defend yourself, all of his friends join in and start kicking you. I have never seen one of these fascist skins fight one-on-one. It's always 3,4,5,6,-on-1.

NY is not the only place where this kind of stupidity happens. But here in Detroit, we are not going to take it anymore. We are banding together and sticking up for our friends. We are trying to show them that we're not going to be pushed around anymore, and they can't just beat up whoever they want. It's sad to see that it has come to this, but we're not going to be intimidated. We would prefer to work this out peacefully, but that doesn't seem possible at the moment. So punks and skins everywhere, don't be intimidated by fascist punks or skins.

Pissed and fighting back, Detroit

P.S. I do think that skins do get blamed for a lot of things they don't do, but that's no excuse for fascism, racism, sexism, and redneckism.

Dear MRR,

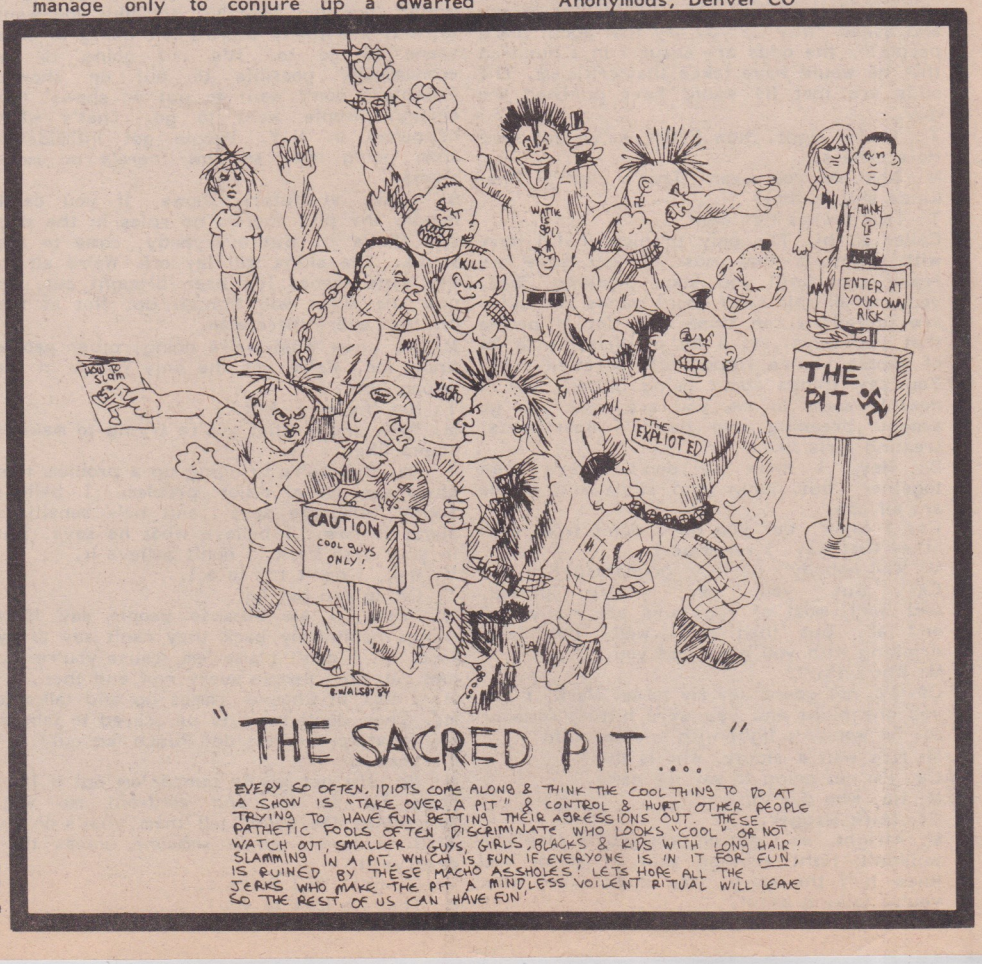
On the face of it I would agree with Nazi Jeff's statement in MRR #16 that he is not a Nazi: he is instead a member of the New Lumpen of the middle class, one of the 'terminally advantaged' thrown into a world they can only see in terms of their most immediate, most narcissistic needs. Struggling to find enemies and demons to fit the tiny anguishes of the souls, they manage only to conjure up a dwarfed pantheon of shallow, pathetically overworked images concerning mom, dad, school, cops, war, and church. What is most apparent is the consequent diminishment of vision and self, a world reduced to a few brews and knocking some heads. Since nothing seems to have happened to them in their lives, they have less than nothing to say about themselves or about those truly in harm's way in this country.

Certainly, Jeff is not a 'real' Nazi; he is instead the type of person upon whom the Nazis depended for their power: incurious, self-centered, and fixed on barely pubescent concerns about masculinity. The Slamming Pit, or Combat Zone as Jeff calls it, is simply another variation of a child's 'King of the Hill'. What began as a gruff, brusque sort of community, a ritual that exorcised the violence (social and personal) of their lives, has been reduced to a poor parody of Burroughs' Wild Boys or Golding's awed supplicants before a pig's head. Jeff and his friends dance to establish a pecking order. It is a caste system that simply mirrors, in a grotesque and distorted fashion, the rankings of power and priviledge that bind other world of supposedly scorned and excluded adults. They play the same game, but the stakes are far different: in the world beyong their Combat Zone, actual people experience want, privation, humiliation, and death.

Reading Jeff's letter makes me believe that he is far less a punk and much more a jock with a swastika. How is it possible to take someone seriously who can write "Nazis were something that changed the world like we wanted to/"

Everyone has a right to their own stupidity, whether congenital or voluntary. But thinking is a Combat Zone all its own...one Jeff and some of his friends around the country seem ill-prepared to enter.

Anonymous, Denver CO



"THE SACRED PIT...."

EVERY SO OFTEN, IDIOTS COME ALONG & THINK THE COOL THING TO DO AT A SHOW IS "TAKE OVER A PIT" & CONTROL & HURT OTHER PEOPLE TRYING TO HAVE FUN BETTING THEIR AGRESSIONS OUT. THESE PATHETIC FOOLS OFTEN DISCRIMINATE WHO LOOKS "COOL" OR NOT. WATCH OUT, SMALLER GUYS, GIRLS, BLACKS & KIDS WITH LONG HAIR! SLAMMING IN A PIT, WHICH IS FUN IF EVERYONE IS IN IT FOR FUN, IS RUINED BY THESE MACHO ASSHOLES! LETS HOPE ALL THE JERKS WHO MAKE THE PIT A MINDLESS VOILENT RITUAL WILL LEAVE SO THE REST OF US CAN HAVE FUN!

MRR,
I'm just writing to show my support for the letter by Nazi Jeff in MRR #16. I feel it's about time we skins/ Nazi skins stood up and told it like it is, instead of being "labeled" by the Punk Rock Moral Majority as senseless, redneck jocks. (I'm not a rascist and I've never played high school sports of any kind and I try to keep an open mind about things, generally.) I agree with Jeff's reasons for sporting swastikas as a symbol of Blitzkrieg style revolution. That's why I joined the punk movement when I lived in Texas; it presented me with an aggressive, angry, stomping, fighting mad type of movement in which our anger over things turned into something "savage" to throw back at society. If I wanted to feel like I "belonged" to something nice and fun where I would feel free to color my hair and wear flashy clothes that would later be in style, I would've gotten into New Wavism and the passive rebellious trend that goes with it. I'm now looking forward to a possible split in the movement that's here nowadays. One where the non-slamming flowercore and their music go one way and post punk hardcore another. Maybe this would cut down the violence at gigs or maybe not. Nevertheless, there does seem to be a conflict in interest when it comes to slamming, but I believe that goes back to the moral question of whether you're at the right scene or maybe you should be down the street Bee Bopp'n with the New Wavers. Anyhow, thanx for allowing me to boast my opinions as if they account for something. Scott/ 1747 Woodcliff Pl./ Atlanta, GA 30329 P.S. Punx and Skins take your anger out on this Shitty Corporate State we're caged in instead of each other. Passive or aggressive, there's a war to be won here.

Dear Scott,
Great. But it seems that all to often the only "threat" being generated by those involved is in the pit, or in front of shows, and the recipients are usually other fellow alienated folks... smaller kids, gays, or people that don't look big and mean too. As you said in your P.S., nothing's gonna change until the real enemies are targeted, and even then, nothing will change until people can channel their hostility/ anger/ frustration into constructive ways of beating/ replacing "the system". The first step is learning about oneself, and to stop taking out all one's problems on those around you while the real perpetrators and beneficiaries of the system's insensitivities toodle along "Scott" free.
Also, I don't think it's all so black and white about either being "stomping" mad or "flowercore". Most people seem to fall inbetween there, but are being driven out of the scene by the "stompers", not the "flowers" - Tim

Dear Nazi Jeff:
You suck. Saying that wearing swastikas in the "Early Days" of the L.A. scene was ok because everyone did it. Well, that means it was a trend. You are just as bad as the "high school trend setters" that you put down in the end of your letter. Well, that's what you are. Trends are just a way of developing a uniform; it is just candycoating so people will feel "cool" wearing it. Trends were developed because people don't like changes. They like everyone to be the same. But trends are in the hardcore scene. Like anarchy symbols - most people that wear them don't even understand what it represents. Matt Black/ Fury fanzine/ 31848-D/ RD 138/ Visalia CA 93291

MRR,
I have a lot of things I want to get off my chest. First of all, I am a skin, so you'll know who you are up against. Now I hope you don't take this personal upon yourself, but I think you guys and punks in general are a bunch of jerks. That's right, you are. You can ask anyone and they will tell you I'm right, and there's no one as far to the Right as I am.

Last issue you had a skin write to you. I would like to say that skins don't support or believe in the punk scene. That loser is not a skin. Skinheads were a creation of mod that went its seperate way. We went from ska to rock (thank you SLADE) to oi (thank you SHAM 69), but oi is now non- existent. I am into heavy metal, but not too much of it.

Skinheads are 'cementheads', right? You're wrong. Now my enemies, the liberal lunatics, can whine and cry about me, but they can't silence my voice. Tim Yo Mama, you are so afraid of whatever that you're willing to vote for Walter the Wimp and Geritol. Fool! Don't you see that if Wimpy wins, the White House will become the Red House, and we'll become Communists and lose our freedom? Ah, but you don't care. You want it to be that way. Your liberal ideals are as phony as your left nut. Can't you punkers see you are living in the freest nation in the world? Who cares about a war 2000 miles away? It's not in America. As for nukes: it's better to die a free man than to live a hundred years as a slave to Red Punks like the Russians.

Now about myself, ha! I'm not white, so don't pin the KKK label on me. I am a Rightist and hate liberals, communists, gays (because they are perverts), and they should all be annihilated. I also hate foreigners and illegal aliens. Most of all I hate punks because they represent communism, gay, and are totally stupid people.

Well, that's it. I hope I made you wimps cry. Beware the multi-national front and Wally George.
Carmelo Nieves/ 172 So. Parkwood Ave/ Pasadena CA 91107

Carmelo:
You have to be white to become a member of the Klan, but (ironically) you don't have to be white to be a neo-Nazi, as you and your compadres in the juntas of Chile, El Salvador, and Guatemala demonstrate. Fortunately, you aren't in a position to "annihilate" anyone, but at least you've given the rest of us a clear idea of your definition of "freedom".
Jeff Bale

Dear MRR,
I just read Jeff Elder's letter from Denver, and I thought I had to write. Hey, this is dedicated to you, Nazi. Who are you? You call yourself a punk? What a shame! You wear a swastika and think it's cool because it symbolizes great strength. But why do you need strength? I can tell you. You need strength to be a 'real man', to be respected, and to fight people who don't think like you. Have you understood?

A swastika isn't the symbol for strength. It's a symbol for "foreigner get out!" and for killing an entire people. Last but not least, if you really think you are a punk because you go to gigs and get drunk and fight for fun....then FUCK OFF!

You write about people in your local scene who want peace and non-violence. Is it such a bad thing to be non-violent in a world full of war, violence, racism, sexism, etc.? Maybe for you it's fun to be violent. OK, go to a war, act like a 'man', fight for your country, and DIE for your country, you poor fool. Take your swastika, shove it up your ass, and go to hell!!!
Kurt/ Weinhausergasse 2/ 1180 Vienna/ Austria

Dear MRR,
I don't want to harp on a subject which has already been covered in various ways- that is, violence and behavior detrimental to the punk scene. And maybe I'll be accused of doing the proverbial dirty laundry in public, but I don't want to see the stupidity of a few hinder what is a growing, healthy scene.

Recently, eight bands were to play at a free daytime gig at the Unemployed Workers Union's headquarters (a squat in an old fire station). What promised to be a great gig was turned into a scene of destruction when a few people went crazy and proceeded to break and burn and destroy everything that wasn't nailed down. Files, furniture, literature, everything. All right, so what if the U.W.U. only organized it to propagandize? So what if people were bored or drunk? There's no excuse for destroying a good venue for people who otherwise might not get to see punk bands. It's a real act of bravado and accomplishment when you know the police won't be called.

Our reputation has been damaged, and undoubtedly people have been put off by behavior that only serves the image the media would like to project of punks as apathetic and violent. Smash up a department store or a rip-off venue, not an organization that is ultimately on our side. Stop fights before they begin: don't just go along with mob actions. I'm all for people having a good time, but not at the expense of everyone else.
Leonie/ 21 Bolton St/ Box Hill, Vic 3128/ Australia

P.S. I'm putting together a fanzine which will be more a collection of ideas than the usual interview/review, so I'd appreciate any contributions, literary or otherwise.

Dear MRR,
On the subject of skins vs. Puerto Ricans here in N.Y.C., it seems like the situation flared up a lot in August with the Hitmen of 12th St (a local P.R. gang who've started shit over the last few years), rollin' on some skins and kicking the shit out of them. Harley, a well-known local skin, tried to talk to them later, and supposedly worked things out. But then 2 dumb skins fucked up and stomped this Puerto Rican dude. Now Harley has a contract out on him and all the skins have moved back to the suburbs where they came from. The summer party of 'dust' and fantasies of "skinhead armies" has crashed on the rocks of reality. The problem with playing Nazi is that some people take that shit awfully seriously (including me). There is just no way minority people in N.Y.C. are goning to allow this shit to grow beyond the borders of Avenue A, and even there, Junior Nazis learned that some people don't just have Doc Martens--they have guns and are eager to use them on racist little fucks.
J. W./N.Y.C.

Dear MRR,
I'm writing this in response to all this revolting skinhead news. These idiots are not punks. They have nothing in common with punk ideals. They are true enemies of the punk movement. The idea of "Punks and Skins unite" is as absurd as "Punks and Marines unite"!

I would like to send a message to all these phoney fascists: You're not tough, you're not creative, you're not amusing, you're not original--so fuck off!
Chris Seymour/ 609 Brent Rd/ Raleigh, NC 27606
P.S. Vote...and subvert!

PART 3

MRR ON L.A. GANGS

photo by Glen E. Friedman

The gang problem in Los Angeles is pretty widely known. Some aspects of this problem have been attributed to members of certain bands and their "followers". MRR has long felt that , in some ways, bands are responsible for what takes place at their gigs, and that all too often, they "look the other way" when violence occurs. There are some bands that try to benefit from the notoriety gained from their "crowd" who are all wear the band's name or logo on the backs of their jackets (free advertising), or they may ultimately suffer for it (SHAM 69).

We've asked a member of one of L.A.'s best-known bands, Mike Muir of SUICIDAL TENDENCIES, to address this problem. Lately, there have been some accusations directed towards S.T., and Mike specifically, having to do with their "cholo" image. Because some of the gang-related violence in L.A. comes from similarly dressed people, there has been some carry-over to SUICIDAL TENDENCIES.

MRR received a letter from L.A. that leveled some charges against Mike Muir. Rather than print those claims, and Mike's eloquent rebuttal, we thought we would just run his general comments on the subject of "gangs".

"In the nearly two years that SUICIDAL TENDENCIES have been a band, we've been interviewed many times. We're stressed certain things more than others, and repeated a lot of things. Sometimes you can never overemphasize important subjects. With that in mind, I submit the following:

Although we (SUICIDAL TENDENCIES) try to stay away from "politics", we are not afraid to step forward in a complete denouncement of fascism, racism, and the "principles" thereof. Unfortunately, there now is an element within the Punk Rock scene in L.A. that has adopted these "principles", and have tried to make them an accepted element within the scene.

These are weak people. They bunch together to draw attention to themselves and their ignorant ideals. These people lack any individuality at all, nor do they think for themselves. We, and I as an individual, completely detest these gangs.

Many people assume that because of the way we dress, we are involved with gangs, due to their prior conditioning of believing that people who dress in the similar style that we do are gang members. Actually, in the 50's, this style was prevalent in many communities on the West Coast, among them San Jose State College, where my father attended when he was younger.

This casual style of dress is both appealing and comfortable to our personal tastes. The fact that we choose to dress this way has actually "caused problems" (?) at some punk shows from "conservative" punks who feel uncomfortable when people don't look like them are around. This type of prejudice, that I myself and my friends have been the target of for several years, is ridiculous, especially in the punk scene where people are supposed to be a little more open-minded than the average person on the street. (This obviously is no longer true, now that punk has become such a fashionable commodity).

The fact that we do denounce gangs and their violence completely should be understood fully. This does not mean that I will let myself or my friends be taken advantage of. I will defend my personal rights, and the rights of my friends and others, if their rights as human beings are being denied by some ignorant assholes. Being in a band means being responsible not only for yourself, but also your fans.

Many people want to cause trouble with me to bring attention to themselves, because I am more noticeable than others. This puts one in a difficult position when it comes to defending yourself against public nuisances, which I've had to do on several occasions. But let me tell you all now, that when this situation arises, I attempt to handle it in the most responsible manner possible...as should everyone else. Violence is a sad alternative to justice.

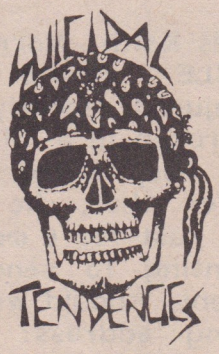
SUICIDAL TENDENCIES is the name of our band. We are not a gang. We never were. Nor will we ever be a gang. Readers of MRR, please join with us in denouncing gangs within the Punk Rock scene. Do not support them in any way, and please don't join them. Keep your individuality. I know this is an over- used word, but I can guarantee you that you'll find more strength from within, when you get to know yourself, than you ever will from even the biggest gang".

Mike Muir, SUICIDAL TENDENCIES

There is one bit of commentary from Mike's specific response to those unprinted charges that I would like to add. It has to do with the claim that he, and SUICIDAL TENDENCIES, are fascist/racist. Here are some of Mike's feelings on the topic: "Besides the fact that I totally deplore fascism, it's pretty ignorant to call me a racist when I live with 2 latinos and a black, and there are a black and 2 Mexicans in SUICIDAL TENDENCIES....Our shows run far smoother than the other large punk shows in L.A.. What's even more remarkable is that these shows run so smoothly when we have such a diverse following, i.e. minorities, new wavers, punks, headbangers."

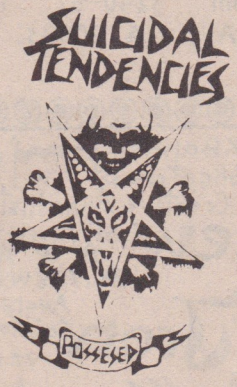
Our friendly mail order clerk, Mike, is anxiously awaiting your order.

FRONT



FRONT

BACK



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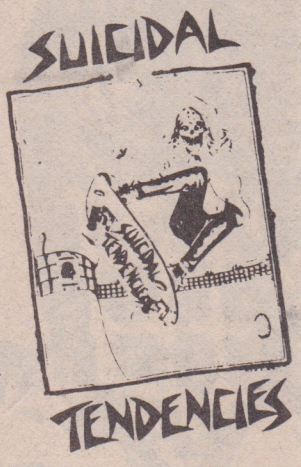

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Los Angeles-Keith Morris of the CIRCLE JERKS was seriously injured recently. His back was broken in a fall, and he will be hospitalized for 3 weeks. After that, he must remain in a cast for 6 months. Anyone wanting to send him encouragement, should write to the following address: Keith Morris/ c/o U.S.C. Medical Center/ Room 3240-6/ 1200 State St./ L.A., CA 90033.

Black Banner
Publication of the Creative Anarchists of America
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Issue II

In This Issue:
- John Brown
- Juvenile-Justice
- Peter Kropotkin
- El Salvador
- American Indian Movement
- Gang mentality
- Sexism
- War chest Tour

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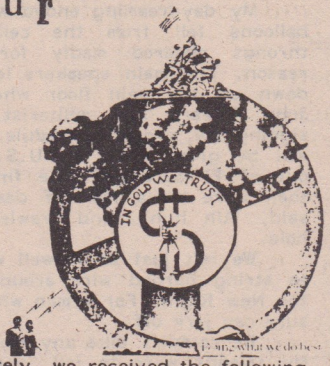
The Republican War Chest Tour



Unfortunately, we received the following report on the Dallas Republican Convention way late, and it's already old news. But we thought it'd be of interest to some of you to get some of Stoney Burke's gonzo journalism in print. We'll omit some of the earlier demonstrations, and the R.A.R. show, and begin with the War Chest Tour of Wednesday, August 18. Take it away, Stoney!

"Memorial Plaza: an empty cement bottomless box that I suppose was symbolic of what was left of democracy after the C.I.A. and other Rightist forces sent a conspiracy screaming into J.F.K.'s cranium.

As War Chest maps were being handed out, a woman was doing a cleansing ceremony in the middle of a large circle to rid the air of G.O.P. fallout. Once finished, J. Squatter and D. Squatter cranked up their $39 Radio Shack megaphones to tell people that the first stop was Dresser Industries, with 51 million dollars invested in South Africa. They specialize in mining equipment, no doubt. Romantic love sponsoring subhuman status for the majority of South Africans. "Do you take this fascist regime to be your unlawful ally?"

Next was LTV, who designs and develops submarine-launched Cruise missiles, at the cost of 3.6 million each. That's a lot of catsup-labeled- tomatos in school lunches. Amazingly, they let us inside, and the crimes were read over a crackling microphone: 10..9..8..7..6..5..4..3..2..1. One hundred people fall to the floor in moch annihilation, screaming and writhing like worms. Onlookers were appalled that people would die so loudly. Moments later people were shooting to their feet and on to Republic National Bank.

Again, South Africa loans, and a 1980 class action suit ruling that the bank had discriminated against 15,000 women and blacks. By now the die-ins were becoming like orgiastic releases, rolling together on the floor and almost in unison, springing to their feet, even more energized than the previous building.

As the spray cans swirled another portrait of opinions and the deposit slips fluttered in cascades, the pudgy business types cringed in sweat. No one was objective any more, except for the media parasites and undercover cops who scrambled like dogs to record and exploit anything they thought was violence (like tipping over ashtrays). Back outside and into the heat. onlookers gathered on the street to throw disgusted glares at the motley, punked-out trash that would dare to come down to the financial district without even a minimum deposit on their minds.

97 protesters arrested in downtown paint spree

The best reception was reserved for the fattest cats in town, Bank of America. Now without reservation, the stencils and pencils of rebellion danced on the walls, and primal thumping built to a roar on the plate glass windows. security guards dressed in standard gestapo gray and white would gaze deep into our souls and ask us to please stop. My heart fluttered with joy watching the children of their nightmares redecorate the walls of the Illuminati asylum.

Protesting can be quite a bore at times, running about screaming and shouting. Consequently, that urge to shop overcame a part of the War Chest Tour, who broke into chants of "let's go shopping" as they streamed into Neiman Marcus (fancy department store). The riot cops must have had the same idea because they guarded the perfume counter lest we sample the wares and get lost in the crowd. Senator Barry Goldwater, who was in the store at the time, said "They're a bunch of goddam nuts." This coming from a man who was to deliver a speech that very night exclaiming that "extremism in the cause of liberty is not a vice."

The tour regrouped in front of Dallas Power & Light, who are building the largest nuke plant in the country 35 miles outside of Dallas. They weren't about to let us in, and barricaded the doors. We left a couple of drums marked "Danger: Nuclear Waste", and continued on.

It was in front of the ITT building that the cowboy cops tried to corner us, as if we were stupid enough to let them. The tour took a sharp right turn, then a quick loop, and left the highly mechanized police behind. Nothing is sweeter than out-maneuvering the state's posse. gosh, it was better than a good movie. the armies of the homeless rolled by on skateboards grinning from ear to ear.

The War Chest Tour was drawing to a close, but not before one final stop at City Hall. The city pension fund has 19 companies invested in South Africa. That's so the city's emplyees could retire to their twinkie suburbs after long careers as bureaucrats.

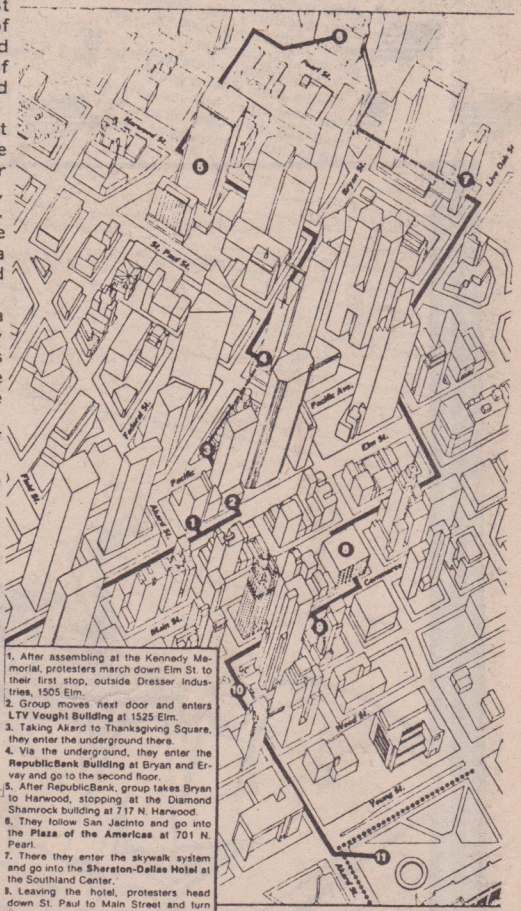
There was a rush at the front door of the City Hall, and before you could say "Democracy is a sham", flames were engulfing an American flag. The media pounced on the act like a beast that hadn't been fed. A veteran swooped down to scrape up the remains and give it a proper burial (awwww!). The mood of the official type people turned ugly at this point. You might say it was "the match that burned the elephant's back." Just when it seemed like a dip in the City Hall fountain might cool things off a bit, 150 riot cops surrounded the entire crowd. No order to disperse, nowhere to escape. They slowly tightened the noose, while cops chased down specific people they had reviewed on their video's 'Insta-sting'.

The indiscriminate mass arrests must have seemed like just another cattle drive to the G.O.P. 96 people were prossed onto large buses and taken to the brand new jail next to tent city. How convenient! In another space in time it would be the delegates herded onto buses for crimes of war mongering and lies bigger than a breadbox.

Tales of jail began to float out. People denied phone calls, sexual harassment, and beatings. The A.C.L.U. sided with the cops, refusing to offer their services until after their arraignment. in the courtroom, people were chained together like in old style penal colonies. They were charged with misdemeanors and a couple charged with felonies.

And still the real criminals--corporate arms dealers, christian fascists, and pudgy muttonheads-- went about business as usual, as if God was on the face of every $100 bill.

When all is said and done, the War Chest Tours, both in S.F. and Dallas, exposed the all-too-similar relationship between the multi- national corporations and both parties. They forced both cities to look at their sanitized excrement, and both cities were forced to arrest people on bogus, petty infractions. Whether it was "conspiring to block a sidewalk" or verbal obscenities, it was small change when compared to millions denied their basic rights as human beings in South Africa. Petty, when generations of humans will be drinking toxic water because J.R. Ewing survived. How can a society veering so closely to mass annihilation accuse 100 people of obscenities against some of the biggest corporate criminals of all time? All I know is that the people chanting "Gary, Gary, Gary (Hart)" and those chanting "Hey, Hey, B of A. How many people did you kill today?" are the difference between friendly fascism and anarchy now.



1. After assembling at the Kennedy Memorial, protesters march down Elm St. to their first stop, outside Dresser Industries, 1505 Elm.
2. Group moves next door and enters **LTV Vought Building** at 1525 Elm.
3. Taking Akard to Thanksgiving Square, they enter the underground there.
4. Via the underground, they enter the **RepublicBank Building** at Bryan and Erway and go to the second floor.
5. After RepublicBank, group takes Bryan to Harwood, stopping at the Diamond Shamrock building at 717 N. Harwood.
6. They follow San Jacinto and go into the **Plaza of the Americas** at 701 N. Pearl.
7. There they enter the skywalk system and go into the **Sheraton-Dallas Hotel** at the Southland Center.
8. Leaving the hotel, protesters head down St. Paul to Main Street and turn west, going inside **Neiman-Marcus** at 1618 Main.
9. Crossing to Commerce, group stops outside Dallas Power & Light Co. at 1506 Commerce.
10. Continuing west on Commerce, they reach Akard and spill onto the plaza at Southwestern Bell, stopping to play in the fountains.
11. Group follows Akard south to City Hall, where they are denied entrance to the building. Protesters begin milling on the City Hall Plaza and swimming in the reflecting pool, while about 150 police officers in riot gear line up along Young and Akard streets. After about 90 minutes, protesters are arrested.

PROTESTERS WEAVE A PATH THROUGH DOWNTOWN DALLAS

Protesters barrage businesses

By David Tarrant
Staff Writer of The News

About 100 angry demonstrators swarmed downtown businesses Wednesday, spraying graffiti on walls inside the Plaza of the Americas, screaming obscenities at startled RepublicBank Dallas employees and yelling "eat the rich" inside Neiman-Marcus.

Eight mounted police officers and at least 100 officers in riot gear arrested 96 protesters at their last stop, Dallas City Hall, police and jail officials said. The arrests took more than two hours as the protesters were led one-by-one to vans and buses.

Most of the demonstrators were charged with Class C misdemeanors, marching without a parade permit and disorderly conduct, said Deputy Dallas Police Chief William Newman.

One protester also was charged with felony desecration of a flag, which was burned at the feet of Dallas security officers guarding the front door of City Hall, Newman said.

Members of Freeze Reagan-Bush and the Rainbow Peace Movement and several others who called themselves independent anarchists or punks organized the demonstration, which they dubbed the "Republican War Chest Tour."

"The tour is to inform the people of Dallas about what is going on in their own cities between government and their own corporations and to disrupt business as usual,"

For me, the circus didn't end with the mass arrests. Some friends of mine secured guest passes for the convention the same night by driving out to some obscure hotel and posing as Republican geeks. So that night I dressed in my 3-piece suit, tennis shoes, with a Reagan/Bush pin as big as a dinner plate. By chance, Bob, Dave and myself walked in with a video recorder, like a bunch of hacks from NBC.

The whole scenario reminded me of the sci-fi film "A Boy And His Dog", where everyone in the underworld was white, happy, and religious. the eyes of a million agent-types scanned our every move. Frankly, I assume all G.O.P.'s are cops at heart.

The only seats available were directly in front of this video screen. the podium was a couple of miles away, so we sat and watched TV like we would in our own homes. They even had a remote from Reagan's hotel. There he was, live on a giant video screen, on a couch with Bush, Nancy, and Barbara. There wasn't any audio, so it looked like the President was on speed, jerking around and waving as if he could see each and every one of us. The nerds in the convention thought this was great and waved flags and placards back and forth, sorta a mass-masturbatory release. Seemed like everyone had plastic flags or stupid little signs like "I Love Nancy".

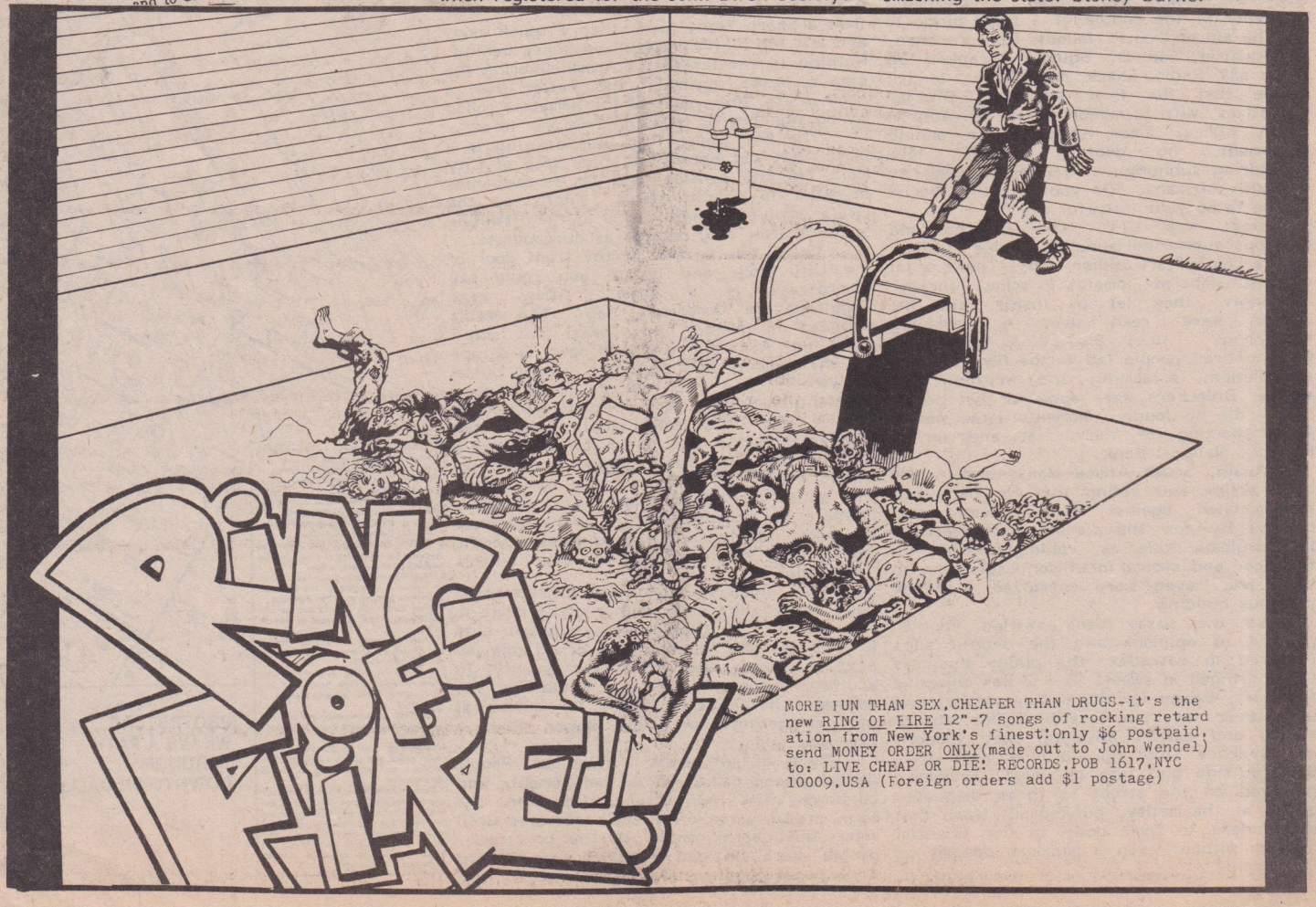
No one talked of decaying cities, food for the hungry, etc. Instead, women with thick, pink make-up, escorted by fat, white men lounged in the stink of their own decadent shit. Right there I wanted to pull out my pocket laser and burn the @ on Barry Goldwater's forehead. No, I remember just a month ago I had entered the Demo Convention dressed as Uncle Sam, stood on a chair, and rapped on. The Secret Service put me in a looney bin for 4 hours. If I blew cover here, they'd pump thorazine in me, ship me off to the farm, only to return when registered for the John Birch Society.

Roll call. Strom Thurmond appears on the Big Video like a close-up of a pimple on a rhino's ass: "The racist state of South Carolina proudly gives all its votes to Ronald Reagan." This went on for hours. Occassionally these Raygun Youth high school bands would stream in from the bleachers playing patriotic long after we could stand it anymore. Again my thought crimes flashed to the War Chest Tour...now several million strong, flinging aside all barriers, dragging Reagan off the podium and dragging him behind a moped through an M.D.C. concert.

My daydreaming ended when millions of balloons fell from the ceiling, and the throngs cheered madly for no apparent reason. The main speakers left, so I snuck down on the main floor where I ran into John Tower, key militarist. As he was signing my protest schedule, I said "Sure, will be great when the U.S. gets the hell out of El Salvador". He finished signing, then gave me a look of death. He finally said, "Uh huh", and crawled back in his hole.

We left just as Falwell was asking God to string barbed wire around the ideas of the New Right. For a man with no penis, he sure can jerk off.

We couldn't take any more of this crap. My friends were in jail, and these people could care less if they dropped the 'big one' now. Here in Dallas, we saw the true face of democracy. The cement, glass, and steel buildings keeping soft, pudgy bureaucrats safe and happy, while they manipulated the world's resources. The politicians are just wards in the asylum called America. They say we're crazy for fighting back. The 9-5 liberals drool on about voting, but run like jackrabbits in the face of a fascist America. The people who stayed in Dallas, the ones who took a station, will be the people without isolation. It'll take generations to plow the fields to real food again. Me...vote? No thanks. I'd rather be smashing the state." Stoney Burke.



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P.O. Box 288
Berkeley, CA 94701

In this issue, I've got an important announcement to make. But first, I want to deal with one fast piece of business. Bruce Mowat from Mole fanzine wrote to correct me on two points: firstly, that the reason the new BARRACUDAS line-up looks like the FLAMIN' GROOVIES is because a former GROOVIE is now in the band; and secondly, that it was MERRILEE RUSH rather than MELANIE who sang the original version of "Angel of the Morning". I'll cop to the second error, but even the other BARRACUDAS have that GROOVIES look, so my first observation merely needed to be added to. In any case, Mole specializes in covering neo-60's music, so bands that fall anywhere near that category should definitely send a copy of their releases for review to:

Bruce Mowat
c/o Mole
169 Locke St. S
Hamilton, Ontario
CANADA L8P 4B2

It makes a lot of sense, because the new "garage" underground needs more media coverage and support.

And now, for something completely different....As of this issue, I've turned over the editorship of the review section to Steve Spinali. The reason is simple--it's taking up more time than I currently want to spend on it. I'm tired of having to review records I'm not really interested in, tired of editing and typing everyone else's reviews, and tired of rushing to meet the shorter deadlines resulting from MRR's adoption of a monthly publication schedule. And underlying all of this is an even more important reason, which I plan on going into in some detail in an upcoming "Knowledge Empowers" column.

But don't get me wrong. I'm still going to be writing plenty of reviews--I'm just going to be concentrating more on releases that really move me. And besides, I'm a moody fellow who's always changing my mind, so I may very well be back at the helm in an issue or two. In any event, I'll keep you abreast of any future policy changes as they occur. Thanks.

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

ANTI-MOMB - "I Don't Care What You Thibk" cassette

This release doesn't come off as well as the band does live. Somehow here, the vocals seem almost annoying, and the instrumentation lacking in power they can display. Still, it's not horrible by any means -- just not as good as it could have been. (TY)
(2802 14th Ave., Oakland CA 94606)

ASBESTOS ROCKPILE/HAPPY SCHIZOIDS - split 45

A mysterious split single in a plain white sleeve. While the HAPPY SCHIZOIDS play a fairly uninteresting minor chord pop number, ASBESTOS ROCKPILE play a really crazed ditty. "Industrial Religion," that is musically stark with its repetitive fuzzed guitar and beat -- but has lots of sound effects and ominous, sputtering vocals that satirize big religion. Worthwhile for that track alone. (RS)
(Warpt Records, PO Box 1172, Suitland, MD 20746)

BLATANT DISSENT - "Paint Scenarios" cassette

Chunky '77-style punk from northern Illinois. The speed is medium and the song structures are appealingly basic, but BLATANT DISSENT's disarming live humor doesn't really survive the transition to tape and their sporadically exciting guitar parts are unfortunately muffled by the bass-heavy recording here. More excitement needs to be generated next time. (JB)
($3 or $1 & blank tape to John Mohr/BD--765 Parkway--Elgin, IL 60120)

BUTTHOLE SURFERS - "PCP" EP

Anything from the BUTTHOLE SURFERS is great by me, so taking that into account...here's another great one from the rrreal rrrockers themselves. This live 12" contains most of the material on the first EP with two extra tracks: "Cowboy Bob" and a short, surreal ditty called "Dance of the Cobras." These guys are such a great live band that hearing the whole five piece with live banter is a real treat and worth the investment. (RS)
(Alternative Tenticles, PO Box 11458, San Fran., CA 94101)

CHEEPSKATES - "Run Better Run" LP

Although people I know found this album disappointing, I really like it. The CHEEPSKATES may have that poppier, organ-based sound that some of us 60's punk fanatics don't approve of, but they've retained a loud guitar assault and the ability to build up to a wall- of-sound when necessary. They also happen to write great tunes that stick in your head, so I don't see any problem at all here. Recommended. (JB)
(Midnight--Box 390--Old Chelsea Stn.--N.Y, NY 10011)

CORPSICLES - RU12 LP

While sporadically exciting, the CORPSICLES fail to live up to the promise of their fine debut 45 with this album. The instrumental sound on these biting punk numbers is sharp and abrasive, but the melodies follow the guitar chordings too much, making for lackluster songwriting. The thrasher, "Scene," is a good example of their more accomplished material. (SS)
(Corpsicles, PO Box 1485, Stuyvesant Station, NY NY, 10009)

CRAMPS - "Blind Vision" EP

A four-song "live" release out of Australia that may or may not be a boot. It's typically raunchy CRAMPS material, and finally contains a recorded version of "Five Years Ahead of My Time" (ha!, Ian), which they've been covering for years. (TY)
(I.R.S.tible Records, no address)

CRUCIFUCKS - "The Crucifucks" LP

A whole LP's worth of Doc Dart's 'Jerry Lewis" vocals, spitting out all their satirical, biting songs is a real treat. Not only are all their classics here from earlier tapes, but the "recordings" interjected between songs are worth the price alone. Hot, weird, and intense political punk! (TY)
(Alternative Tentacles--PO Box 11458--SF, CA 94101)

E-13 - "No Mercy for Swine" EP

Garage thrash from the Pacific Northwest. The production quality is very primitive, which adds oomph to E-13's raunchy attack. There's nothing radically new here, but their adolescent snottiness, goofy guitar parts (in "Eddie" and "Humor Demons"), and trashy sense of humor remind me of early J.F.A., and that's good. Unappetizing cover, too. (JB)
(Fatal Erection--c/o Malcolm Conover--693 16th--Eugene, OR 97401)

FRENCH ARE FROM HELL - "Gunfight" EP

The best way to describe this outfit is to say that they're "new wave." They have a melodic saxophone, cute vocals, and a rather slow poppish beat. These guys remind me of a million club/bar bands that I never remember except that I got really drunk that night. Fine for some, but not for me. (RS)
(Bavaria France Records, 4028 Whitacre Rd., Fairfax, VA 22032)

FUTILE EFFORT - "What's the Use?" cassette

An excellent tape that combines short, crisp, and punchy thrash with biting, satirical lyrics. Although the sound is not perfect, it's of decent quality, and these guys rip with enthusiasm. Tight, too. (TY)
(Greg Licht, 11 Bluegrass Dr., Trenton, NJ 08638)

GUN CLUB - "Sex Beat '81" LP

Never know for being a great live act (too drunk to rock), this line-up of GUN CLUB (same as on first LP) must've had an 'off night', cause they hold it together pretty good. While not nearly as great as that classic debut album, this 'uns perty gud. (TY)

(Lotila--15 rue de l'Amiral Roussin--75015 Paris, France)

IBEX - "Tarantula" cassette

They describe themselves as playing "somewhere between metal and punk". Yep, it's true. They do. Honest. Sort of a MISFITS on downers. Actually, it's more melodic metal than punk. (TY)
(510 North 800 East, Provo, UT 84601)

JONNY EARTH SHOES - "Earth Shoes for the Needy" cassette

Try to imagine a sort of early HALF-JAPANESE garage style meeting the real teen world -- this totally destroys! A well done bit of trash. (NOT thrash, you Europeans!!) (TY)
($3 to Jenrock, PO Box 58152, Philadelphia, PA 19102)

LAST RIGHTS "Chunks/So Ends Our Night"

LAST RIGHTS, who are already defunct, showcase a chunky, mid-tempo punk attack on this 45. The guitar sound is dense and heavy, the tunes are eminently suitable for singing along, and their controversial singer Choke (ex-NEGATIVE F-X) has a mean voice. It's hard to determine what the songs are about, but they nonetheless improve with each listen. (JB)
(Taang--84 Oak St.--Weston, MA 02193)

MALEFICE - "Overboard" EP

MALEFICE's highly distinctive musical approach incorporates elements of thrash and hard rock into a near psychotic performing style. Of the three songs on this EP, the title track rips, with an unbridled instrumental fury reminiscent of the NEOS, while the other compositions boast somewhat less passion. This is good. (SS)
(DSI Records, PO Box 346, Dunn Loring, VA 22027)

MISSION FOR CHRIST - "Pennies from Hell/(Dub)"

Abrasive, droning noise with a heavy bass and some disorienting guitar frills. The A-side highlights the less-than-joyous vocals, whereas the flip, true to its name, focusses attention on the dissonant, repetitive instrumentals. M.F.C. sure know how to make people feel alienated, but I don't know if that's a good thing. (JB)
(No Trend--1014 Ashton Rd.--Ashton, MD 20816)

NAUGHTY WOMEN - "All the World's a Lay" cassette

Not sure if they're a "fuck" band (hee-hee), but supposedly they've been around since '78 (no, not '69). Recorded both in studios and live, this is "LA sleaze punk" at its best (?). A collectible period piece. (TY)
($3 to Angel Trumpet, PO Box 127, Anaheim, CA 92805)

RALPH NEILSEN & THE CHANCELLORS "Scream" EP

Billed as the 'wildest rock'n'roll song ever," the title track of this 1959 release is pretty wild R'n'R, but doesn't really hold up with today's frantic HC. I've also heard some wilder 50's stuff, but this 50's bar band (not unlike the Northwest's WAILERS) does kick ass. The 2 b-side tracks are more rockabilly/R'n'R, a bit like the EVERLY BROS. (TY)
(Crypt--Box 9151--Morristown, NJ 07960)

OMLITS - "Live in Tijuana" cassette

Recorded in '81, we find ourselves in an Orange County invasion of Mexico. While the sound quality is not so hot, the burritos were. The music, on the other hand, maybe should have not made the trip. "Meester, you wanna buy my tape?" (TY)
($2 to Angel Trumpet, PO Box 127, Anaheim, CA 92805)

100 FLOWERS - "Drawing Fire" 12" EP

This new 100 FLOWERS release combines their usual rhythmic post-punk stylistic devices with a somewhat rawer production. They've always used guitars in an awkward, interesting way, but here there's more overall rumble and punch than I would have anticipated. Pretty good. (JB)
(Happy Squid--P.O. Box 64184--L.A., CA 90064)

POISON IDEA - "Record Collectors are Pretentious Assholes" 12"

Despite all the rumors and confusion, POISON IDEA rages with rapid-fire , foaming bites of outrageous energy. This is what you've been waiting for. This band deals out the goods with frenetic, hammering madness and rabid intensity thrash-style compositions. (Pus)
(Fatal Erection c/o Tom Roberts, 1515 SE 44th, Portland, OR 97215)

PRISONERS OF CONSCIENCE - "Screaming for Help" cassette

A very abrasive one-man punk band with rhythm machine that strongly advocates a political pacifist course of thought and action. Both the lyrics and music are intense and non-wimpy, with good guitar. No trendy politics here at all, and John Dwyer backs up his intelligent lyrics with an extensive reading list and the addresses of many organizations. Recommended. (TY)
($1 to John Dwyer, 86 Great Oak Lane, Pleasantville, NY 10570)

RAMONES - "Too Tough to Die" LP

While not the "thrash" LP I had heard rumored, (there is one thrasher), it is definitely more of a rocker than their previous outing. What's even more interesting is the fact that the RAMONES now have a few "political" songs; actual "peace" songs. Take that you wimps! (TY)
(Sire)

RAUNCH HANDS - "Stomp It" EP

These guys play traditional style R&B madness like PANTHER BURNS, and you'll have a knee-slapping good time with this wildness. The A-side even has a harmonica break that will make you crack a grin, and "Stampede" is a great rowdy instrumental number. An absolute must! (RS)
(Egan Records, 719 Garden St., Hoboken, NJ 07030)

REPLACEMENTS - "I Will Dare" 12" EP

The title track is a shuffling, bouncy pop ditty with a strong hook that could be a commercial hit if it was marketed properly. The flip contains a guitar-heavy version of T. REX's "20th Century Boy" and a live, countrified adaptation of "Hey, Good Lookin'", neither of which really add to the originals. (JB)
(Twin/Tone--445 Oliver Ave. So.--Minneapolis, MN 55405)

REPTILE HOUSE - "Origins of a Sad Man" cassette

This tape contains 4 long, slow, and rather dreary songs. It's intentionally that way, but this doesn't necessarily help the situation. While melodic and tight, the overall mood is of depression. I get enough of that in real life. (TY)
(2 Harvest Rd., Baltimore, MD 21210)

RING OF FIRE - "Common Enemy" 12" EP

Here's a potentially hot release almost ruined by lackluster production. The vocals are psycho, the songs have interesting, off-kilter stuctures and some catchy singalong parts, and the clean FEEDERZ-style fret work is unusually imaginative, but the wimpoid guitar sound here severely detracts from RING OF FIRE's overall impact. It's too bad, because these guys also have a lot to say (as in "Read a Book", the title cut, and "Sex Song"). Their future looks bright, though. (JB)
(Live Cheap or Die--P.O. Box 1617--N.Y., NY 10009)

RING 13 - "Nothing New, Nothing Learned" cassette

While eclectic musically, the various melodic styles on this tape still maintain a "punkness" to them. This is not only in its edge and aggressiveness, but also in the lyrics -- so there's lots of potential with this band, as long as they keep their sense of outrage. (TY)

(Bruce Halverson, 130 Charter, DeKalb, IL 60115)

S.S.D. - "How We Rock" LP

Various thoughts that came to mind while listening: I'd like this a lot more if all the squiggly rock guitar solos were half as long/ The lyrics are still good/ There's "power" here, but where's the spark?/ The band really likes the record/ "Musicianization" (thanks, Ken Lester) will kill punk rock/ This is a short album, but looong/ The cover says it all (who's Alan Barile, David Spring?/ This isn't fun, but would it be better at 45 RPM?/ There -- I did this without once saying "Heavy Metal." (TY)
(Modern Method, 332 Newbury St., Boston, MA 02115)

SAMHAIN - "Initium" LP

Despite the fact that my copy sounds like it was pressed on emery board, I have nothing but glowing adulation for this effort. Glen Danzig's worldview as a butchershop cum comic book cruises us hot rails to hell in swirling but occasionally uneven production. His forceful crooning is as spine-tingling as ever, and the mid-tempo attack is ever so refreshing for this aging beefbag. (TV)
(Plan 9, PO Box 41200, Lodi, NJ 07644)

SOLUTION UNKNOWN - "Justice For All" cassette

Pushead says they sound "B.G.K.-influenced, but they don't finish their songs", and that they have "full Tesco lyrics". Jeff says the vocals "don't mesh too well", and that they're "like M.D.C.". With better recording, which they hope to do, we'll know more about these guys. "Come to the Phone" is a classic. (TY)
(1901 Bainbridge Row Dr., Louisville, KY 40207)

SOCIAL SLUGS - "Great Balls of Fun" cassette

A garage/noise/punk amalgam that combines some thrash with Pet Rock and general aggression that lashes out at everything. Fun and annoying. (TY)
(110 Beverly Dr., Kennett Square, PA 19348)

SWINGERS - "Witch doctor Blues/Right Between the Eyes"

Ugh! White honkin' and blues with a sax. After all the good- great releases on Mutha, this one is a real let down. It's not bad for the genre, it's just that the genre is so "old". (TY)
(Mutha--PO Box 416--W. Long Branch, NJ 07764)

UNIFORM CHOICE - "Sometimes" cassette

A straight-edge band from Orange County, these guys belt 'em out short, melodic, and sweete. They immediately remind me of M.I.A., 7 SECONDS, and MINOR THREAT. Cool. (TY)
($3 to Dave Mello, 5711 E. 2nd St.#4, Long Beach, CA 90803)

URBICIDE - "They Finally Let Us Have a Gig" cassette

This is a live recording of this new outfit. Their sound is a metal/punk amalgam, with some thrash thrown in for good measure. Nothing new happening here, as can be judged by their one cover (WIRE's "12XU"), but it's done with some degree of authority and power. (TY)
($4 to David Goldfarb, 365 W. 25th St., NY NY 10001)

VARIOUS ARTISTS - "Boulders, Vols. 9 & 10" LP

The two latest volumes of this 60's punk series contain largely good stuff and little wimp-rock. While the sound quality isn't as good as some series, the material is still of the impossible-to-find type, making them indispensible for collectors. Vol. 10 contains a purported Jerry Mathers (the Beaver) punk release--bizarre. (TY)
(Moxie--761 W "N" St--Springfield, OR 97477)

VARIOUS ARTISTS - "Nardcore" LP

Yet another Mystic compilation album! And again, it's a hotly- produced disc featuring material that ranges from the inspiring (R.K.L.) to the uninspired, though most is good. This one features relative oldsters like ILL REPUTE, AGGRESSION, DR. KNOW, and STALAG 13, as well as newcomers such as SCARED STRAIGHT, RAT PACK, HABEAS CORPUS, FALSE CONFESSIONS, and A.F.U. There's somewhat more punk (vis-à-vis thrash and speed metal) on "Nardcore", but the most noteworthy developments are the apparent strength of the "straight edge" philosophy in the Oxnard area and the reappearance of the sublimely inane ROTTERS. Good show, Doug! (JB)
(Mystic--6277 Selma--Hollywood, CA 90028)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, Vol.10" LP

Volume 10 of the Highs series covers Wisconsin. There's too many bluesy rhythms, pumping saxes, and DYLAN rip-offs for my tastes, but heavy fuzz guitars from the likes of the SHAG and the WANDERER'S REST, an unbelievable rave-up at the end of the MOSSMEN's cut, and some sharp British Invasion-style singing by JACK & THE BEANSTALKS are definitely worth hearing. (JB)
(A.I.P.)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, Vol. 11" LP

Awright, baby, this is part 1 of the Texas entry into the Highs series, and I think it's the standout so far. It's even better than the much rarer and highly-touted Flashbacks volumes. LARRY & THE BLUE NOTES do an incredible blast, as do the BUCCANEERS, KIT & THE OUTLAWS, the BY-FIVES, and NOBODY's CHILDREN. (Note: CHAZ & THE CLASSICS' amazing psychedelic punker is the third song on side 2). Total gold. (JB)
(A.I.P.)

VARIOUS ARTISTS - "Pebbles, Volume 14" LP

No "theme" or "geographic" orientation here -- just a smattering of more obscurities from the seemingly endless '60's archives. No real losers here, and the highlight for me was the GOLDEN CUPS cover of "Hey Joe." Just what we need, right? But this has gotta be the '60's equivalent of a thrash version! (TY)
(A.I.P., no address)

VARIOUS ARTISTS - "Scum of the Earth" LP

Yet another '60's punk compilation, this one primarily dealing with the pre-psych influence on the genre. What this means is a lot of '64 or so sounding stuff, with an accent on surf, R&B, and British invasion garage sounds. Not as wild as I had hoped. (TY)

(Killdozer, no address)

YOUTH BRIGADE/7 SECONDS - flexi

A bonus in issue #4 of England's Black/White fanzine. Both songs ("Sink with California" and "Colourblind") are already released, so the flexi itself should only interest collectors, but it's good that someone took enough initiative to expose these two great U.S. bands to a rather insulated British audience. (JB)
(Black/White--15 Oxford Ave.--Wimbledon Chase--London SW20 8LS--ENGLAND)

ZIMBO CHIMPS - "Car Wash" cassette

Some finger-snapping garagey weirdness here--at times it reminds me of the RESIDENTS. As the enclosed note said, it might be "too intense for our fragile HC tastes." Correct--(TY)

($3. Budget Ranch--Box 242--Pomona, CA 91769)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

DEMENTIA - "It's Funny" cassette

A 4-song release that sounds more American in some ways than English. There's a mixture of punk, post-punk, HEARTBREAKERS, etc. here that makes this an unusual release. (TY)
(Mike--8 Burdett Rd--Wallasey, Merseyside--L45 8NR, England)

ENGLISH DOGS - "Invasion of the Porky Men" LP

Missed this one last issue. Maybe that had to do with the lame cover, but the contents aren't bad at all. While they do sound like GBH-clones (early period), they do it well. Lots of power and drive, with lyrics that are more intelligent (or intelligible) than their mentors. (TY)
(Clay Records)

ERAZERHEAD - "Take Me to Your Leader" LP

Originally a lighter-weight RAMONES pop/punk band, they've gotten even lighter (BEATLES,STONES influence) with a fokish influence. Simultaneous with that though, is what I'd call a BUZZCOCKS influence of occasionally great hooks and melodies, and 'noise' freak-outs. Bizarre. (TY)
(Flicknife)

FACTION - "You've Got the Fire" EP

FACTION reminds me of a cross between early-vintage SIOUXSIE and the A-HEADS, and the themes here address issues of personal politics. "Turn Away" contains a plaesantly pop-punk ambience, though none of the songs cover any new ground with much authority or power. A fair, basic release. (SS)
(Bluurg Records, 2 Victoria Terr., Melksham, Wilts, ENGLAND)

FOLK DEVILS - "Beautiful Monster/Nice People"

The second 7" by this band continues along with their accent on heavily rhythmic, rockin melodies. There are tinges of more "erratic" groups like the FALL or BIRTHDAY PARTY, but the approach here is more straightforward. B-side rocks hard. (TY)
(Ganges Records)

INCA BABIES - "The Judge/Bus Breaker" 45

I'm not fure if the world needs another BIRTHDAY PARTY clone, but as far as these clones go, this outfit is one of the best at carrying out that demented tradition. This new 45 has a rockin', hard edge that gives it an R&B/CRAMPS feel, and of course there's lots of screeching vocals. (RS)
(Screaming Red Music)

KILL UGLY POP - "'Gator Breath Riot" 12" EP

For the most part, three of the songs here fall into a CRAMPS/BIRTHDAY PARTY BEAT -- sparse and rhythmic, but on "The Ballad of Vincent Croft," they really take off, sounding very much like NAKED RAYGUN. All in all, it's pretty rockin' stuff. (TY)
(Fever, ENGLAND)

THE LEGEND - "The Legend Destroys the Blues/Arrogant Bastards"

Don't be fooled by the cartoon of the guy in a RAMONES t- shirt on the back cover, or the frantic maniac on the front cover: this is not wild shit. It's more of a BIRTHDAY PARTY-type minimalist rock. Well done, but not crazed. (TY)
(Creation)

MEMBRANES - "Spike Milligan's Tape Recorders/All Skin.."

The MEMBRANES hold a stylistic position somewhere near the likes of the METEORS and the INCA BABIES, but they rely less upon a recognizable rockabilly format and more on a raucous post-punk sensibility. Otherwise, one can compare their trashy, guitar-heavy approach with psychotic vocals. "Spike Milligan..." is uptempo; the flip is a longer droning number. (JB)
(Criminal Damage)

OMEGA TRIBE - "It's a Hard Life/Young John"

OMEGA TRIBE relate lyric concerns of alienation and discontent into a strictly MOR/New Wave format, making this formerly vital outfit seem something like the STYLE COUNCIL. "Young John" has a moddish pop appeal, but the disturbing addition of a synth and wind section make this release greatly disappointing on a musical level. (SS)
Corpus Christi, PO Box 279, London N22 4NU, ENGLAND)

PARANOIA - "Dead Man's Dreams/Man in Black"

While "Dead Man's Dreams" mines a lackluster SIOUXSIE influence, the flip delights as a bouncy mid-tempo burst of catchy post-punk; it's also very finely produced and executed. On this single, PARANOIA continue to explore some unusual and interesting musical directions. Pretty good! (SS)
(Rot Records, Dist. by Red Rhino/Cartel)

PICTURE FRAME SEDUCTION - "I'm Good Enough (For Me)" EP

While nothing brilliant or startling, it's good to see some fresh blood on the UK indie scene. Most real 'punk' seems to really have gone underground (in the face of commercial onslaught), and hopefully will now be re-appearing on small label vinyl, as this young thrash combo here. (TY)
(SoSo--14 Merlins Terrace--Haverfordwest--Dyfed, Wales, UK)

PORTION CONTROL - "Go Talk" 12"/"Rough Justice" 12"/"Raise the Pulse" 12"

These guys are prolific as fuck -- with count'em five records in the past year. Does the tern "dancable" turn you off? Tough toenails, cuz this is savage shit! The vocalist barks commands as the electro-beat grinds your ass into mandatory movement. Fucking awesome.... (TV)
(Illuminated Records, 452 Fulham Rd., London SW6 ENGLAND)

POST MORTEM - "Against All Odds" EP

Another young Brit thrash outfit. Again, nothing dramatically new here, but their energy is a welcome relief to the "rock star" UK bands. Their female vocalist, Lorraine, belts 'em out in fine fashion. Keep growin', kids--(TY)
(Regime--56 Castleton Blvd--Skegness, Lincs.--PE 25 2TS England)

REALITY CONTROL/BLOOD ROBOTS - "Within these Walls" flexi 45

The graphics and leaflets that come with this flexi contribute to an admirable project. Both bands have a distinct message orientation, and the music is slowish, basic peace-punk -- English style. While the songs are a little on the dull side, the themes of peace and individuality are still important ones. (RS)
(23 Red Hall Dr., Cockrane Pk., Newcastle upon Tyne, NE7 7LH, ENGLAND)

SUBHUMANS (UK) - "Rats" EP

The textured, and often virtuosic musical trappings of the SUBHUMANS augment four compositions not quite up to this band's ultra-high standards. "Labels" is an energetic dose of British thrash, and the EP's title track contains some bracing changes of pace -- all with the great SUBHUMANS lyrics. (SS)
(Bluurg, 2 Victoria Terrace, Melksham, Wilts, ENGLAND)

VARIOUS ARTISTS - "Daffodils to the Daffodils, etc." LP

The latest Pax compilation contains mostly unreleased material, and some killer tracks by the likes of the MAU MAUS, DESTRUCKTIONS, ONSLAUGHT, and the post-punkers LEITMOTIV. Twenty songs, most of them good to excellent, and yet another thought-provoking editorial by Marcus Featherby on the back cover. (SS)
(Pax, PO Box 3, Sheffield, ENGLAND)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

A SEXUALS - "New World" EP

While solid all around, the A SEXUALS don't write songs with overwhelming catchiness, either. "Wake Up" is a pleasant pop-punk amalgam with tasty guitar riffing, but the other three songs go at it with fairly quick tempos and a bit too much echo on the vocals. Decent, yet unspectacular. (SS)
(OG Music, PO Box 182, Station F, Montreal, Quebec H3J 2L1 CANADA)

BITCH BOYS/DEATH FROM ABOVE split cassette

With names like that, I frankly expected metalcore--but no, both bands are definitely on the lighter side. BB's are post-punky, and remind me ever-so-slightly of TUXEDO MOON. D.F.A. are a bit more melodic, with a kind of surf guitar influence. (TY)
(EST c/o Roberto Capitani, Via I. Dell'oro 40, 17021 Alassio (SV), ITALY)

CHRONIC SUBMISSION - "Empty Heads, Poison Darts" cassette

This is a viciously intense and powerful tape--it's a full-out, and superbly recorded, 18-song onslaught of thrash at its best.(TY)
(440 Lakefront--Toronto, Ont. M4E 1A8, Canada)

COCKS IN STAINED SATIN - "Slamside" EP

A clutch of punk and thrash songs are delivered cleanly, tightly, and funnily (I presume). Sounds great to me. (TY)
(Uwe Heberer, Mühlstr. 14, 6052 Muhlheim, W. GERMANY)

CRASH BOX - "...Vivi" EP

Easily up to the standards of their fine cassette, this debut EP by Milan's CRASH BOX contains some good examples of their piledriving thrash approach. "La Trappola" and the gut-wrenching "Morire Cosi" boast snarling vocals and a gutsy guitar attack, though some of the other songs here are more workmanlike. (SS)
(Crash Box, c/o Hassert, Piazza S. Stefano No. 12, 20123, Milano, ITALY)

DEATH SENTENCE - "Demo '84" cassette

A very classy, powerful power thrash outfit that doesn't resort to metal riffs. If anything, they owe more to earlier punk, but they're firmly rooted in modern sounds, blasting it out with strong lyrics and hooks to boot - 'Live' proof that Vancouver is not dead. Hot! (TY)
(G.N. Zirtel--1516 Graveley St.--Vanc, BC, Canada V5L 3A6)

EVASIVE ACTION - "Looking for a Battlefield" cassette

Somewhat brooding, lengthy punk songs typify this band. he tunes are mid-tempo, with somewhat of 'post-punk" feel, although they're more properly "punk". Decent, but somewhat dated in sound (TY)
(Resurrection--PO Box 8809--Symonds St--Auckland, New Zealand)

GREY SHADOW - "Missing in the World" cassette

High quality post-punk on this one. It's got a really good, driving, steady beat, neat whooshing guitars, and a lead singer who has a sort of FALL-type approach. Good job. (TY)
(EST)

FRESHLY RIOTS - "Hope" LP

While their style is not my passion, they do ply their trade well. It's in sort of a psychedelic-/pop-punk mode, and despite this, there's still bite to it, well-supplied by the pounding drums, aggressive guitar, and echoey vocals. (TY)
(Bondeskiver, Kirkegardsgade, 9000 Alborg C, DENMARK)

KAAOS - "Ristiinnaulittu" LP

Next to the LAMA LP, this is probably the one Finnish release that captures the best elements of rhythmic chord changes, whining guitar licks, and howling vocals. Frenzied compositions rip through thrash and punk, with some metallic overtones. KAAOS have been at it for some time, and this release shows their ability. (Pus)

(Barabbas, Box 483, 90101 Oulu, FINLAND)

LEATHER NUN - "Slow Death" 12" EP

Side 1 is a re-release of their Slow Death EP of '79, with 2 experimental tracks (down and dirty), and 2 full-on punk tracks. The flip is a long version of the title track, from their Live at Scala record. The Swedish equivalent of early PERE UBU. (TY)
(Criminal Damage--91 Swansen Rd--Reading R61 8HA, England)

LONDON 77 - "Justitia" cassette

This is more like Finland '82, since it's totally thrashed out. One side has a previous vocalist, who's good, but can't come close to the ragged edge their new one has. Quite intense. (TY)
(EST,)

NEUROOT - "Macht Kaput Wass Euch Kaput Macht" cassette

Some pretty powerful thrash that I bet Pus would like: sloppy, energetic, and echosey, with cool guitar and vocals. Good sound quality too. (TY)
(Marcel Stol--Spykedstradt 251 A--6020 DH Arnheim, Holland)

NO IDEA WHATSOEVER - "I Hate Hate" cassette

Again, a New Zealand band with an older punk style. Nothing particularly memorable here, but the singer does, at times, sound a bit like he should've been in SOCIAL UNREST. (TY)
(Resurrection)

PANDEMONIUM - "Wir Fahren Gegen Dreck" LP

Gritty, grinding guitar scratchings wail in total banzais of chaotic thrash attacks. PANDEMONIUM try to play as fast as possible, which doesn't always work to their favor...but when it does, it's a howling barrage of mayhem. Good slow driving intros, with heavy bass haunting this sonic assault. (Pus)
(Limbabwe, PO Box 1680, 5900 BR Venlo, Netherlands)

SCAPEGOATS - "Last Attack" cassette

Quite a garagy-sounding tape, with the drums seeming pretty tinny. But the charge of the music tends to overcome that, with the vocals and guitar leading the way through. Energetic as hell! (TY)
($3 to Anti-System c/o Henning Pruchnow, Meisenweg 2, 23 Keil 14, W. GERMANY)

SUNE STUDS & GRÖNLANDSROCKARNA - "Vår...död" EP

On their second EP, Sweden's S.S.G. reveal a startling schizophrenia. The A-side contains two irresistable tuneful numbers with singalong choruses and a variety of crude yet fetching guitar segments, whereas the flipside contains a pair of hookless, dull songs. I guess it's just one of nature's many mysteries. (JB)
(Rot; dist. by Disorder--1850 Union St., Rm. 488--S.F., CA 94123)

TIN CAN ARMY cassette

Since they're not happy about their split LP, or the label, this band has put out their own tape. I imagine that they're not really happy with this either, as it's not a 'garage' or 'live' recording (which they feel is 'real' punk), but is more studio stuff. Personally, even though the drum and bass could be fuller, it's an excellent tape. Punk and thrash. (TY)
(Heiko Schaper--Alte Dorfstr 12--3404 Adelebsen--W. Germany)

T.S.T. - "Sweden: 12" EP

Medium-speed thrash and fast punk are T.S.T.'s tempo territory; catchy singalongs are their lyrical lode. This 8-song job rocks steady -- even their cover of DION's "Teenager in Love." (TY)
(River Records, Box 312, 72107 Vasteras, SWEDEN)

UNDERTAKERS - "Danger in my Mind/True to Me"

A foot-tapping pop-punk release from Australia that reminds me of the halcyon days of British hard pop (1979-80). I'm a sucker for good melodies backed by loud guitars, and "Danger..." fits that bill well. The production could be rawer, and the B-side is almost post-punky, but this still deserves a listen. (JB)
(Method; no address)

UNRULED - "Time's Running Out" EP

There's more than a strong touch of early GBH/DISCHARGE- style vocals and sound on this EP, though the music is a bit more melodic in places. There's good power on these 3 songs, but not the wall-of-sound of the aforementioned bands. Good debut. (TY)

(Record Cave Ltd., 1587 St. Laurent, Montreal, Que., CANADA H2X 2S9)

UNWANTED - "Shattered Silence" LP

Metal riffs and infuriating lead guitar breaks mar this somewhat non-descript album of HM-punk from Winnipeg's UNWANTED. There's good energy and responsible lyric content on this one, but the uninspired music leaves me cold. The numbers "Party Degs" and the LP's title track are adequate, but hardly appealing. Too bad. (SS)
(BYO, PO Box 67A64, Los Angeles, CA 90067)

USELESS BOYS - "Dreams Dust Factory" cassette

Dedicated to SKY SAXON ROKY ERICKSON, etc., you may know what you're getting into. Actually, while there is a definite 60's punk sound here, there are aspects of more modern forms of punk too, making it interesting. It's unfortunately not wildly psychedelic, the guitarist doing mainly some 'mood' stuff with all his echoes. Gimme the real thing. (TY)
(Alessandro Ansani--Vin di Parigi, 246--Pisa, Italy)

VARIOUS ARTISTS - "Complication" LP

This recent Danish compilation is a real letdown. While it does contain some hot tracks (one by WAR OF DESTRUCTION, another by ELECTRIC DEADS -- same one as on MRR's comp.), a decent SODS cut, and one passable FRESHLY RIOTS track, the rest is post- punk/new wave drivel that's unlistenable. Too bad. (TY)
(Bondeskiver, Kirkegardsgade 3, 9000 Alborg C, DENMARK)

VARIOUS ARTISTS - "Get Lost" cassette

A very lengthy compilation that alternates between studio demo tracks and barely recognizable live recordings. There are a few better- known bands (SUBHUMANS, DESTRUCTORS, BRISTLES, HATES, etc.), and a lot of younger outfits (DECEASED, ACID ATTACK, NO BRAIN CELLS, DEATH ZONE, and countless others). It's a decent buy, if you can stand the changes. (TY)
($4 to Bazzy, 33 Ronaldshay, Widnes, Cheshire, WA8 0YR, ENGLAND)

VARIOUS ARTISTS - "Kloat Skral II" cassette

This compilation is put out by a Swedish alternative studio that supplies free time for recording. This contains hot stuff by E.A.T.E.R., NYX NEGATIVE, BRISTLES, GUNNER ZIDE, AVSKUM, S.S.G., SIXTEN REDLOS, and SVEA SKANDAL. Some of it has been already released on vinyl, but it's still a good representation of today's powerful Swedish punk/HC. (TY)
(Kloakens AAS, M. Blomquist, Kvarngatan 9, S-54500 Toreboda, SWEDEN)

VARIOUS ARTISTS - "Larmattacke #2" cassette

An intense thrash tape, with mostly German bands (TODISCHER, M.A.F., SCAPEGOATS, SYPHILIS, LOBOTOMY, SAOBOYS, etc.), some from Holland (FUNERAL ORATION, M.O.G., MURDER INC. III, etc.), ENGLAND (PANIC STRICKEN), U.S. (DIET OF WORMS, SADISTIC EXPLOITS), and Sweden (CRUDE SS, AVSKUM, MOB 47). Sound quality is basically good. (TY)
(Anti-System c/o H. Prochnow)

VARIOUS ARTISTS - "Lihatuotanto" cassette

An international comp with MENTAL CRISIS (U.S.), ATROX (U.K.), W.D.M., CAPSILTA KIELLETTY, KLIMAX, and CHINAPPI (Finland). This tape rocks hard and long. (TY)
($# to J. Ruotsalainen--Rantakatu 8--75700 Valtimo, Finland)

VARIOUS ARTISTS - "Noise Attack" cassette

45 bands? From all over the world? This is one of the better thrash-attack tapes I've heard. While the sound quality is decent- to-good, the energy level is good-to-great. Powerful. (TY)
($5 to Karl Heinz Tolkmit, Klebitzweg 4, 2300 Klavsdorf, Schw., W. GERMANY)

VARIOUS ARTISTS - "Pebbles, Volume 15" LP

This one concentrates on the Dutch scene ('65-'68). Just as today there is great punk in Holland (BGK, PANDEMONIUM, etc), there was a flourishing scene back then, too. We're given some hot track by the OUTSIDERS, MOTIONS, JAY-JAYS, etc., and a few klunkers, but it's overall a worthwhile addition for collectors. (TY)

(A.I.P., no address)

VARIOUS ARTISTS - "Rising From the Ashes" cassette

A 4-band comp of current NZ bands, one (FIVE YEAR MISSION), that goes as far back as '79. K-4 are pretty experimental, a al PREFIX. CORRECTIVE TRAINING are fairly standard '78 punk, REX THE FISH have a female vocalist and a moody post-punk sound, and the forementioned F.Y.M., who are the speediest, but are still within a traditional punk beat. (TY)
(Resurrection)

VERMINES - "Bad Childhood" LP

Some well-done and -produced pop/punk, with occasional gnarly thrash interspersed (like the title track). Some of their obvious influences are the RAMONES and U.K. SUBS, and maybe some of the '77-ish Australian punk bands. This band rocks. (TY)
(Dist. by Midnight Records)

VARIOUS ARTISTS - "The Raw Power of LIfe" cassette

Some pretty well-known bands from around Europe are featured here: (INFERNO, NEUROTIC ARSEHOLES, NUCLEAR, M.A.F., RAZZIA, and J.R.'s MOTHERFUCKERS AND THE HOLY GHOST from Germany; PANDEMONIUM from Holland; DESTRUCTIONS and RATTUS from Finland; ANTI-CIMEX from Sweden). There's some live, some studio--my faves are RATTUS and PANDEMONIUM. (TY)
($3 to Bernard Hlava--Ludwig-Ottlerstr 13c--D-8900 Augsburg 23--W Germany)

WHITE NOISE - "Silent Pain/Price for Freedom" cassette

A driving 2-song release, that is basically thrash with some metal/rock guitar bits thrown in. Liked the thrash parts, loathed the leads--can't have everything. (TY)
($2.50 to: Dave Westlake--702 15th St NW--Calgary, Alta, Canada, T2N 2B2)

WRONG KIND OF STONE AGE - "Flying Low to Batavia" EP

On one track, they sound like NICO meets modern post-punk, while on another, they sound more like Aborigine tribesmen. My fave, though, is "Run Amok," which sounds like a cross between SoCal femme thrash and powerful UK punk. A great track. (TY)

(PO Box 763, Potts Point, AUSTRALIA)

ZOLGE - "Overalive" flexi 7"

An exciting dose of live Japanese punk. This outfit has some potent riffs with hummable songs structures, but a studio recording of this material would be great. ZOLGE should be an exhilirating live band; the power on this record is raw and potent. (Pus)
(Dogma, No. 303 Aota Bldg 3-1-9, Kita, Koheni, Suginami-Ku, Tokyo, JAPAN)

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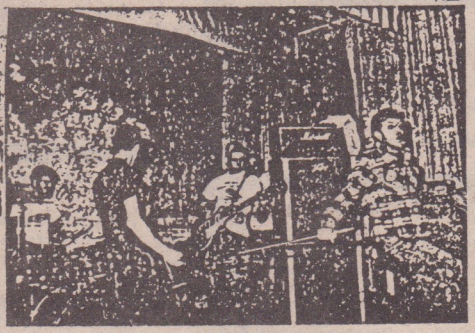

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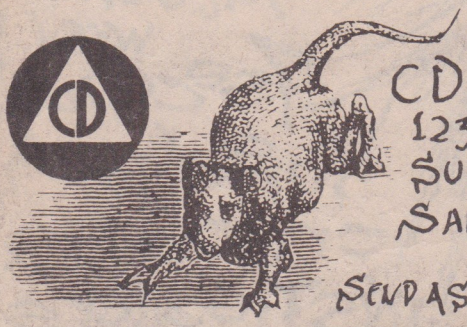

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